

CAIAK
-72I51

Museum Publications
L6-12

image of canada visage du canada





Digitized by the Internet Archive
in 2022 with funding from
University of Toronto

<https://archive.org/details/31761115507030>

image of canada

Documentary watercolours and drawings from the permanent collection of the Public Archives of Canada.

visage du canada

Aquarelles et dessins historiques tirés de la collection permanente des Archives publiques du Canada.

Information Canada
Ottawa, 1972

Cat. No.: SA2-5671

Nº de cat.: SA2-5671

Preface

This exhibition is one of the first events organized to celebrate the one hundredth anniversary of the Public Archives, which had its beginning with the appointment, on June 20, 1872, of the first Federal Archivist.

Visual records form an essential part of the collections assembled by the Public Archives of Canada in accordance with the mandate to document and illustrate all aspects of Canadian life and experience.

The water-colours and drawings which form this exhibition have been selected as documents of the physical image of Canada over several decades, but they present also an important aspect of a sector of art in Canada.

Several pictures which do not fit into the predominant period of 1750-1850, which antedates the popular use of photography, have been included because of some individual merit. They do help to make the exhibition representative of the total collection of drawings and water-colours in the Public Archives.

Our collection of paintings, drawings, and prints is not too well known as the only major catalogue, published in 1925, included only portraits of historical figures prominent before 1700. It has grown steadily since 1906, when it was first started. Estimated at about 25,000 items in 1925, it now encompasses more than 75,000 items; it was remarkably enriched last year, when over 2,000 items of the Manoir Richelieu Collection were added to it. Indeed, this collection is of such importance that we intend to issue a separate catalogue for it in the near future.

The importance of the water-colours in our collections had already been underlined by James F. Kenney in his introduction to the 1925 catalogue:

"This form of art has an especial interest for the student of Canadian historical records. The ease with which the materials could be carried and used made water-colour painting the favorite method of the artist or would-be-artist who found himself on the outskirts of civilisation. To it we owe the wealth of pictorial representation of Canadian scenery in the second half of the eighteenth and first half of the nineteenth century that has been left to us by travellers, military officers, civil officials and an occasional settler in this then remote frontier of empire."
(*Catalogue of Pictures*, 1925, pp. iii-iv)

Préface

Cette exposition est l'une des premières manifestations organisées à l'occasion du centenaire des Archives publiques du Canada qui eurent, comme modeste origine, la nomination, le 20 juin 1872, du premier archiviste fédéral.

La documentation visuelle constitue une partie importante des collections rassemblées par les Archives publiques du Canada conformément à leur mandat qui est de documenter et d'illustrer tous les aspects de la vie et de l'histoire canadienne.

L'on a choisi les aquarelles et les dessins de cette exposition surtout parce qu'ils reflètent l'image physique du Canada au cours de plusieurs décennies, mais ils ne manquent pas de présenter un intérêt certain pour tout un secteur des arts au Canada.

On a inclus dans l'exposition, en raison de leur valeur particulière, plusieurs pièces qui n'appartiennent pas à la période 1750-1850, période qui a précédé la généralisation de la photographie. Cela permet à l'exposition d'être vraiment représentative de la collection de dessins et d'aquarelles des Archives publiques.

Notre collection de tableaux, de dessins et d'estampes n'est pas très connue, car le catalogue le plus important, publié en 1925, comprenait uniquement les portraits de personnages historiques d'avant 1700. Cependant elle s'accroît régulièrement depuis ses débuts en 1906. En 1925, on a estimé qu'elle se composait d'environ 25,000 pièces: elle en contient présentement 75,000. L'an dernier elle s'est enrichie de façon remarquable par l'addition de 2,000 pièces provenant de la collection du Manoir Richelieu. De fait, cette collection a une telle importance que nous avons l'intention de lui consacrer prochainement un catalogue séparé.

Dans son introduction au catalogue de 1925, M. James F. Kenney soulignait déjà l'importance des aquarelles dans nos collections:

«Les genres qui se développèrent au XVIII^e et au commencement du XIX^e siècle furent le dessin au lavis et l'aquarelle; ils offrent un intérêt particulier à ceux qui étudient les documents de l'histoire du Canada. Comme les fournitures d'aquarellistes étaient très maniables et très portatives, l'aquarelle devint le genre favori des artistes véritables ou des artistes en herbe qui se trouvaient sur les

Water-colours still constitute a very special part of our holdings even though other media, such as photographs and motion picture films demand an even greater share of our attention.

This catalogue has a feature which distinguishes it from the usual catalogue. For each of the items, a text contemporary to the drawing or water-colour is added. There is a close relationship between the text and the picture. Indeed, in some instances the author is the artist himself, or a companion of the artist. In all cases he is his contemporary who expresses in writing what the artist conveys with colour or pencil. It is hoped that this close juxtaposition of the two media will reinforce the impact of the water-colours and drawings, integrating them, as it were, into the style and feelings of this period.

The observer may be struck by the scarcity of French names amongst artists and authors, indeed by the British accent to be found permeating the whole exhibition and catalogue. This is not too surprising. The introduction which follows gives many elements of an explanation: the origin and training of most of the artists, the particular popularity of water-colour applied to topography in England, the relatively minor interest of French or French Canadian artists in this type of art, the small number of French visitors to Canada and the colonial status of Canada are obvious reasons for this disparity.

This exhibition, like all others, is a co-operative project involving several members of our staff. Special thanks are due to Michael Bell who originated the concept for this exhibition, selected the items and prepared the catalogue with the assistance of the staff of the Paintings, Drawings and Prints Section of the Picture Division, and to Mr. Robert Rosewarne, and his staff of the Displays and Publicity Service, who is responsible for the presentation of the exhibition.

Wilfred I. Smith,
Dominion Archivist.

confins de la civilisation. Et c'est ainsi que nous possédons de nombreuses représentations de paysages canadiens, datant de la deuxième moitié du XVIII^e siècle et de la première moitié du XIX^e siècle, que nous ont laissées des voyageurs, des officiers civils et militaires et même des colons établis sur ces territoires, alors frontières éloignées de l'empire.»
(*Catalogue des Gravures*, 1925, p. xviii).

Les aquarelles occupent encore une place privilégiée dans nos collections, même si d'autres moyens d'information comme les photos et les films accaparent une part grandissante dans nos préoccupations.

Ce catalogue se distingue d'un catalogue ordinaire en ce qu'un texte d'époque accompagne chaque dessin ou aquarelle établissant ainsi des liens étroits avec l'image. Quelquefois c'est l'artiste lui-même ou un compagnon de ce dernier qui en est l'auteur; il s'agit toujours d'un contemporain de l'artiste qui exprime au moyen de l'écriture ce que celui-ci a évoqué avec la couleur ou le dessin. Nous espérons que la juxtaposition du texte et de l'image renforcera l'impression de ces dessins et aquarelles en les intégrant au style et à l'atmosphère de l'époque.

On sera peut-être surpris du caractère britannique de l'exposition et du catalogue ainsi que du petit nombre d'artistes et d'autres canadiens-français qui y figurent. Il ne faut pas trop s'en étonner. C'était probablement inévitable. L'introduction fournit plusieurs éléments d'explications: l'origine et la formation de la majorité des artistes, la popularité dont jouissait en Angleterre l'aquarelle appliquée à la topographie, l'intérêt restreint que portaient les artistes français ou canadiens-français du Canada et le statut colonial du pays, telles sont certaines causes évidentes de cette disparité.

Cette exposition, comme toutes les autres, est le fruit de la collaboration entre plusieurs membres de notre personnel. Nous devons remercier tout particulièrement M. Michael Bell qui est à l'origine de l'exposition; il a sélectionné les pièces et préparé le catalogue avec l'aide du personnel de la Section des tableaux et estampes de la Division des gravures et photos. Il nous faut également remercier M. Robert Rosewarne et le personnel de la Division des expositions et de la publicité qui assurent la présentation de l'exposition.

Wilfred I. Smith
Archiviste fédéral

Introduction

The hundred years (1750-1850) from which the majority of the exhibited pictures come is one of the most exciting periods in the history of the Western world especially in the area of the arts; it was this century which re-affirmed its faith in the Classical basis of Western society and yet sought to find other societies, other lands and, in other words, new experiences which were not rooted in the Classical world. This odd blend is commonly given a period designation Romantic, and although this term is generally associated in the visual arts with developments in French painting around the person of Delacroix, it will be found upon further examination that much of what was to become known as Romantic in the early 19th century, was already current in England when many of the artists represented in this exhibition were receiving their training.

During the Romantic era the English were in an expansive period: travel to the continent was common, except for the interlude of the Napoleonic Wars. Many Englishmen were travelling outside the European continent to North America, the West Indies, the East Indies and India; politically the beginning of the period corresponds to English predominance on the North American continent. All this experience, paralleled by the concern with the aesthetic and moral superiority of the Classical world, tended to permit the introduction of new themes and new attitudes into the literature and the art of the period, a balance to the extremity of the Classical position. It is also logical that a society seeks out the novel from a position of security and confidence such as the 18th and the 19th centuries had philosophically and morally provided themselves with by their re-affirmation of the Classical foundations of the culture. In terms of the pictures exhibited we find the artists taking unusual view-points, concerning themselves with meteorological phenomena and generally innovating in all aspects of composition when the subject requires it. This is quite clear in the case of Mercer and Bainbridge, and is evident to a lesser degree in some of the 18th century water-colours exhibited. The artists worked directly from their subject, providing a record of the immediacy of their experiences. The interest with

Introduction

La période 1750-1850, dans laquelle se situe la plus grande partie des œuvres de cette exposition est l'une des époques les plus riches de l'histoire du monde occidental, et ce tout particulièrement dans le domaine artistique. Les hommes de ce temps croient plus que jamais aux principes classiques de la société occidentale tout en cherchant d'autres sociétés, d'autres terres, en somme de nouvelles expériences détachées du classicisme. On est convenu d'appeler cette période l'ère romantique et, bien que les amateurs de peinture accellent généralement ce terme aux peintres français qui gravitent autour de Delacroix, un examen plus fouillé ne manque pas de démontrer que les attitudes finalement qualifiées de romantiques au début du XIX^e siècle étaient déjà fort répandues en Grande-Bretagne au moment de la formation des artistes dont les œuvres figurent dans la présente exposition.

Pour l'Angleterre, la période romantique en est une d'expansion: les voyages sur le continent sont chose courante, sauf au moment du long extracte causé par les guerres napoléoniennes. À cette époque, plusieurs Anglais voyagent en dehors de l'Europe, se rendent en Amérique du Nord, aux Antilles, aux Îles de l'Océan indien, ou aux Indes; au point de vue politique, le début de cette période correspond à la prédominance de l'Angleterre sur le continent nord-américain. La combinaison de ces expériences et de l'intérêt ressenti à l'égard de la supériorité esthétique et morale du monde classique tendent alors à favoriser l'introduction de nouveaux thèmes et de nouvelles attitudes dans la littérature et l'art de cette époque, en guise de réaction contre les extrêmes de l'attitude classiciste. D'ailleurs il est logique qu'une société recherche la nouveauté lorsqu'elle occupe une position sûre, qu'elle a confiance en elle-même; c'est le cas pour les gens du XVIII^e et du XIX^e siècles qui se barent d'une cuirasse morale et philosophique lorsqu'ils érigent en dogmes les concepts classiques sur lesquels repose leur culture. Ainsi on voit les auteurs des œuvres exposées adopter des points de vue nouveaux et s'intéresser aux phénomènes météorologiques en ne se gênant pas pour innover dans tous les aspects de la composition quand le sujet l'exige. Cette attitude est évidente chez

the here-and-now in all the intensity of the then present, led in the middle of the 19th century to the rise of the Pre-Raphaelite aesthetic attitudes; artists would work for months in nature on the natural background for one of their paintings. Although he may not have taken such great pains with his work, Hind exhibits some very interesting visual parallels with this English group, probably having been exposed to them in England before he left for Canada.

The amateur artists, for this was also the age of the amateur, including the military officer-artists created pictorial souvenirs or travelogues, in the tradition of the professional artist like John Webber, who accompanied Cook on his last Pacific voyage. The content of these souvenirs added variety and novelty to the Romantic diet, and encouraged artists to leave Europe to seek inspiration from far afield. In countries with a strong pictorial tradition there was interaction between the style of the English artist-traveller and the style of the local pictorial tradition. In Canadian art historical literature to date military officer-artists have been given no significant position in the development of Canadian art and philosophical attitudes, but one suspects that in the light of Canadian landscape development some connections will become evident.

The North American continent and the artists on it from Europe were deeply involved in Romanticism since expansion, exploration and the diversity of the new experience were part and parcel of the ambient: "Paintings, drawings, and prints were...the particular visual arts which made it possible for the eighteenth-century individual to enter vicariously into the new worlds of information and emotion."¹ This applies as well to the first half of the 19th century. There were demands for more and more visual information about new activities, exotic areas of the world and exploration. The wealthy classes with vested interests saw the pictorial record as tangible evidence of British power and expansionism which in the light of British empiricism, technological advance and the interest in the present could not but motivate the capable amateur in the far away corners of the Empire to record his nation's success. British North

Mercer et Bainbrigge; elle commence déjà à paraître dans certaines des aquarelles du XVIII^e siècle qui font partie de l'exposition. Les artistes travaillent sur le vif, afin de fixer le caractère immédiat de leur expérience. Cet intérêt pour le présent dans toute son intensité «actuelle» aboutit au milieu du XIX^e siècle à la montée des conceptions esthétiques pré-raphaélites qui exigent un travail d'après nature de plusieurs mois avant d'entreprendre un tableau. On peut douter que Hind se soit donné autant de mal, mais les œuvres qu'il expose n'en offrent pas moins des parallèles visuels extrêmement intéressants avec les aquarelles de ce groupe britannique: l'artiste connaît probablement la technique en vogue au Royaume-Uni avant de partir pour le Canada.

Les artistes amateurs sont à la mode dans cet âge d'or de l'amateurisme; les officiers-peintres, par exemple, amassent des souvenirs picturaux et des dessins de voyage, suivant l'exemple des artistes professionnels, tel John Webber qui accompagne Cook lors de son dernier voyage dans le Pacifique. Ces souvenirs enrichissent le romantisme par leur diversité et leur nouveauté; ils encouragent les artistes à quitter l'Europe pour chercher l'inspiration au loin. Dans les pays où la tradition picturale est déjà bien établie, on assiste à un phénomène d'interaction entre le style du voyageur-artiste britannique et celui de l'art local. Jusqu'à présent, les ouvrages canadiens ont maintenu que les officiers-peintres n'ont pas vraiment eu d'influence sur l'évolution de l'art et des attitudes philosophiques du Canada; cependant on peut s'attendre que certains liens indirects ou non soient révélés à la lumière de l'évolution du paysagisme en tant que forme d'art canadienne.

Le continent nord-américain et les artistes européens qui le parcourent sont profondément romantiques, car l'expansion, l'exploration et la diversité des expériences nouvelles font partie intégrante de l'ambiance générale: «Tableaux, dessins et estampes, voilà les arts picturaux qui ont permis à l'homme du XVIII^e siècle d'accéder au nouveau monde de l'information et de l'émotion par le biais de l'expérience d'autrui.»¹ Ce qui est vrai pour le siècle des lumières, vaut pour la première moitié du XIX^e siècle. La demande est très forte pour n'importe quel témoignage visuel des activités nouvelles, des

¹ Philadelphia Museum of Art, "Romantic Art In Britain," p. 17.

¹ Philadelphia Museum of Art, "Romantic Art in Britain," p. 17.

America and the military officer-artists were a part of this movement.

By the middle of the century when the Romantic fervour was dying a new development took place in the education of the masses with the introduction of the *Penny-Magazine* and later the *Illustrated London News* which dealt with news and information on a popular level. This trend, along with the progress of photography made the amateur and the professional water-colourists' record of the far flung Empire obsolete. In some of the collections in the Public Archives this is evident from the mixture of photographs and water-colours gathered together by the officers as a souvenir and record of their posting in Canada.

Illustrated journalism resulted in the dispatch of artist-journalists from England to other parts of the world to send back clear informative pictures of news worthy events or places. This phenomenon is represented in the work of Sydney Hall who became known and respected for the quality of his pictorial reporting. In the same way that J. Pedder recorded the interesting and the novel in Brandon and Calgary for the edification of the reading public in England, Hall made a superb record of Lord Lorne's travels to Western Canada in 1881; this was for information, for propaganda purposes, because Lorne wished to encourage emigration to Canada. The insatiable demand for information about the new and exotic, which we experience even today, is a legacy of Romanticism.

The history of the British water-colour generally starts with a mention of the drawings by John White in the British Museum which were executed for information purposes as records of the people, flora and fauna met by Sir Walter Raleigh's expedition to Virginia in 1585. A Frenchman is also noted, in the person of Jacques Le Moyne, who accompanied Laudoniere's expedition to Florida in 1564-5 and produced some water-colour drawings based on his experiences in the New World. There was no steady tradition of water-colour use in Europe; individual artists such as Durer, Rubens, Van Dyke and others used it occasionally, but never adopted it fully, especially as a medium for painting landscape. In England there developed a strong tradition of miniature

régions nouvellement découvertes et des explorations; pour les riches toujours intéressés, ces dossiers picturaux constituent une preuve tangible de l'expansionnisme et de la puissance de la Grande-Bretagne, phénomènes qui, joints à l'empirisme britannique, aux progrès de la technologie et à l'intérêt pour le présent, ne peuvent que pousser l'amateur talentueux à se rendre dans les coins les plus reculés de l'Empire pour y fixer à tout jamais l'image du succès de sa race. L'Amérique du Nord britannique et les artistes militaires s'inscrivent dans ce courant d'idées.

Au milieu du XIX^e siècle, la ferveur romantique décline, et l'éducation des masses trouve un nouvel outil dans la publication des journaux, tels le *Penny-Magazine* et, plus tard, l'*Illustrated London News*, sources de nouvelles et d'informations populaires. L'avènement de la photographie vient s'ajouter à l'évolution de la presse pour rendre désuet le dossier de l'immense Empire amassé par les aquarellistes amateurs et professionnels. On le voit bien dans certaines collections des Archives publiques, où les officiers réunissent pêle-mêle des photographies et des aquarelles en guise de souvenirs et de dossiers de leur affectation au Canada.

Avec la naissance du journalisme illustré, des artistes-reporters partent d'Angleterre et visitent toutes les parties du monde pour envoyer à leur journal des dessins précis, illustrant les événements ou les lieux de grand intérêt. L'œuvre de Sydney Hall, qui conquiert la notoriété et le respect pour la qualité de ses reportage picturaux, témoigne de l'émergence de ce phénomène. Comme J. Pedder, qui dessine tout ce qui le frappe ou lui paraît nouveau à Brandon et à Calgary pour l'édification de ses lecteurs britanniques, Hall rassemble un superbe dossier des voyages de lord Lorne dans l'Ouest du Canada en 1881; le travail de l'artiste est destiné à des fins d'information et de propagande, car le marquis désire encourager les immigrants à s'établir au Canada. L'appétit insatiable de renseignements que nous éprouvons encore aujourd'hui est né du Romantisme.

On fait généralement remonter les débuts de l'histoire de l'aquarelle en Grande-Bretagne à des dessins qui sont maintenant la propriété du British Museum. L'artiste, John White, avait créé un dossier pictural des habitants,

painting using water-colour, but in 1650 the use of water-colour for landscape was still very new. From this date in England there is a continuous thread of development in the tradition of landscape based on topography, but there were other uses for water-colour which must be considered in any full history of the medium. It is in the narrow consideration of topographical landscape that historians have been able to hypothesize the easy development of British water-colour as it evolves from the subdued tinting over a monochrome wash base to the more flamboyant process of direct painting on the paper in full colour. However, in the 18th century in areas other than landscape, colour was being applied directly without any grey under-painting. In this exhibition there are examples of many of the traditional types of water-colour painting which reflect the history of the medium as it developed in England, both in the landscape and in miniature painting technique, but with North American subject matter, continuing in the tradition of White and Le Moyne.

Most of the pictures exhibited come from the period of English history which encouraged the amateur, a period which corresponds to the greatest development of the British water-colour. The amateur was a man (or woman) of means, educated, with an interest in things intellectual and cultural, probably sociable and possessing a talent for drawing. In order for the amateur to develop there were several pre-requisites: a common style based on a simple and readily understood visual vocabulary and suitable for a popular subject, available tuition, and easy to handle accessible materials. All of these were supplied in the 18th and early 19th centuries. From the 1760's, exhibitions proliferated until there were local exhibition societies all over England permitting the viewing public to learn the grammar and the syntax of the style; a school of engravers developed in England in the late 18th century which increased the currency of images; in 1768 the Royal Academy was founded; tuition was available from the many professional water-colourists who wished to augment their incomes and, if the students were from the upper class, sought the patronage of the well-to-do; certain occupational groups were beginning to see the value of being able to sketch and draw, such as the officers of the

de la flore et de la faune découverts en 1585 par les membres de l'expédition de sir Walter Raleigh en Virginie; on fait également mention d'un Français, Jacques Le Moyne, qui faisait partie de l'expédition de Laudonnière en Floride en 1564-1565 et qui a donné des aquarelles inspirées de ses expériences au Nouveau Monde. À cette époque, l'usage de l'aquarelle ne s'est pas encore vraiment implanté en Europe; certes, des artistes, notamment Dürer, Rubens et Van Dyck, s'en servent à l'occasion, mais ne l'adoptent jamais sans réserve, tout particulièrement pour le paysage. La tradition des miniatures à l'aquarelle se répand peu à peu en Angleterre, mais, au milieu du XVII^e siècle, elle est encore une forme très nouvelle de l'art du paysage. À partir de cette époque, celui-ci connaît une faveur de plus en plus grande en Angleterre en tant que complément de la topographie, mais l'aquarelle a d'autres usages, des usages dont son histoire doit faire état. C'est dans le champ très limité du paysage topographique que les historiens ont pu retracer théoriquement l'évolution qui, partie du coloriage léger d'une base peinte au lavis monochrome, aboutit à l'application directe de la couleur franche sur le papier. Toutefois, au XVIII^e siècle, l'utilisation de la couleur pure sans couche d'apprêt grise ne se limite pas à l'art paysagiste. La présente exposition raconte l'histoire de l'évolution de cette forme d'expression en Angleterre tant dans le paysage que dans la miniature. Elle choisit pour ce faire des œuvres d'inspiration nord-américaine, suivant l'exemple de White et de Le Moyne.

La plus grande partie des œuvres exposées datent du siècle de l'amateur, c'est-à-dire de cette période de l'histoire britannique qui s'étend de 1750 à 1850. Ces cent années correspondent à la maturation de l'aquarelle anglaise. L'amateur est un homme ou une femme libéré des soucis matériels, instruit, séduit par le monde intellectuel et culturel, sans doute sociable et doué d'un certain talent pour le dessin. L'avènement de l'amateurisme en art ne pouvait se produire qu'à certaines conditions: un style commun, reposant sur un vocabulaire visuel simple, facile à comprendre, permettant de traiter un sujet en vogue; des maîtres compétents; un matériel facile à manier et qu'on puisse se procurer aisément. Les conditions sont favorables au XVIII^e et au

Army and the Navy; and there was a popular subject in 'landscape'.

The position of landscape in the Academic ranking of pictures came far below that of history; as a result such landscape as was painted in the 17th and 18th centuries was part of a historical subject or portrait, or sufficiently classicized to make it a general landscape, rather than a recognizable place. This was true except in the Low Countries and in the case of pure topographers such as Canaletto, who were catering to a specific public, the Europeans, or more particularly the British, on the Grand Tour wishing to maintain the memories of what they saw with large topographical compositions. In 18th century England the public which was able to do the Grand Tour was already familiar with this type of landscape, but this period also became the age in which the improving landlord manifested himself with all the pride that he could muster. The improvements might take the form of building better houses for the tenants but more than likely they took the form of additions to the architectural fabric of the country seat, elaboration of the gardens or the building of architectural follies. The views produced or sought after in these modifications were a very tangible reflection of the popular interest in landscape for itself as representation of the country, both urban and rural, that was familiar to all in their everyday life. This interest was reinforced by a philosophical position revolving around the aesthetic attitudes of the picturesque, by the poetry of Wordsworth and Coleridge and a sense of history. From the professional artists' point of view, "portraits were for profit, historical painting for the high realms of the imagination, but in the popular mind landscape was rapidly becoming the main pictorial theme,"² and the amateurs, whether they be military officers, doctors or young women of the upper class, followed the popular mind. Artists sought out unusual views in out-of-the-way places. The military officers with whom we are most concerned were exposed to new views as a matter of course in their postings and were in the most enviable position of all the amateurs.

British officers who were posted to North America during the 18th and 19th centuries painted water-colour

début du XIX^e siècles. Depuis 1760, les expositions se multiplient au point que les associations d'expositions locales envahissent l'Angleterre et permettent aux spectateurs d'apprendre la grammaire et la syntaxe du style. En outre, la diffusion des images augmente énormément lorsque naît une école de gravure; l'année 1768 voit la fondation de la Royal Academy. Les débutants peuvent apprendre la technique auprès d'un grand nombre d'aquarellistes professionnels soucieux d'arrondir leurs revenus et de conquérir la faveur des grands, ce qui favorise l'élève riche. Les membres de certains corps de métier, les officiers de l'armée et de la marine, par exemple, commencent à se rendre compte de ce qu'ils peuvent gagner en sachant dessiner. Enfin, le sujet à la mode existe: c'est le «paysage».

L'académie prise beaucoup plus l'histoire que les paysages; au XVIII^e et au XVIII^e siècles, ceux-ci font donc partie de tableaux historiques et de portraits ou possèdent suffisamment de caractères classiques pour en faire des sujets d'ordre général plutôt que la représentation d'un endroit précis. Cette définition, valable dans l'ensemble, ne tient pas au Pays-Bas et dans le cas de véritables topographes, tels que Canaletto, qui s'adressent à un certain public, c'est-à-dire aux Européens et plus particulièrement aux Britanniques qui, après avoir fait le voyage d'Europe, désirent en garder le souvenir grâce à d'imposantes compositions topographiques. Dans la Grande-Bretagne du XVIII^e siècle, ceux qui peuvent se payer un tel voyage connaissent déjà ce type de peinture, mais le siècle des lumières est aussi le moment où le nouvel esthète met son orgueil dans l'expression de son raffinement. Dans certains cas, il donne la preuve de son bon goût en construisant des maisons plus commodées pour ses tenanciers et ses fermiers mais, la plupart du temps, il préfère apporter des additions à sa résidence de campagne, embellir ses jardins ou faire bâtir de charmants pavillons. Les objectifs obtenus ou visés par ces modifications sont un reflet tangible de l'intérêt général pour le paysage en tant que tel, à titre de représentation des régions urbaines et rurales du pays que l'on voit tous les jours. Cet intérêt se trouve rehaussé par une optique philosophique axée sur l'esthétisme du pittoresque ainsi que par la poésie de Wordsworth et de Coleridge et par le goût de l'histoire.

² Boase, "English Art, 1800 — 1870," p. 16.

views of the country where they were posted. The earliest water-colour by a military officer in the exhibition dates from 1755 in Nova Scotia when the British were reducing the French during the early episodes of the Seven Years' War. The latest is by W.O. Carlisle who remained in Canada for three years after the last of the active British troops had left Canada in 1871. Before this, however, the photograph had taken over the function of the officer-artist's water-colour.

Every officer of the Navy or the Army who went to his respective military academy learned to draw; the navy officers sketched coastal profiles and harbours—the army officers drew ground. This was the professional training, but at Woolwich, for instance, the officers were also trained to draw landscape under the direction of some of the ablest water-colourists of the country (Paul Sandby, Thomas Sandby, Thales Fielding, and J. Callow). The following extracts from the published records of the Woolwich Academy will provide an indication of the position, the nature and the content of the drawing course at Woolwich.

As Drawing is an accomplishment which depends in a great measure upon genius, it should not be expected that every Gentleman Cadet should become an expert draughtsman... it is intended to strictly require certificates of diligence from the Drawing Master...³

An abstract of the 1792 course of study reads:

With the 2nd Drawing Master

Figure Drawing: The several parts of the Human Figure, from Drawings by the Master.

Perspective: In Theory and Practice: 1st, Theory of Perspective; 2nd, Putting Planes in Perspective; 3rd, Elevations; 4th, Measures and Proportions of Figures at different distances; 5th, Lights and Shadows, Thus far with the Jesuit's Perspective.

With the 1st Drawing Master.

With Mr. P. Sandby: Putting Perspective in Practice by copying from Drawings, which qualifies them for Drawing from nature; teaches them the effect of Light and Shade; and makes them acquainted also with Aerial Perspective. Then to proceed to take views about Woolwich and other places; which teaches them at the same time to break ground, and forms the eye to the knowledge of it.⁴

In 1810 the regulations read:

The above qualifications [Mathematics, English and French]

Selon les artistes de métier: «On fait des portraits pour de l'argent, des peintures historiques pour satisfaire les hautes sphères de l'imagination, mais le paysage devient rapidement le plus grand thème culturel aux yeux de la masse»². Les amateurs répondent toujours à la demande du grand public, qu'ils soient des militaires, des médecins ou des jeunes femmes de la meilleure société. Les artistes recherchent de nouvelles sources d'inspiration dans les coins reculés, mais les militaires, qui constituent l'essentiel de notre propos, découvrent de nouveaux paysages au gré de leurs affectations sans même avoir à les chercher; c'est cela qui fait d'eux les plus favorisés de tous les amateurs.

Les régiments britanniques envoyés en Amérique du Nord au cours du XVIII^e et du XIX^e siècles comptent des officiers qui peignent à l'aquarelle les paysages de la région où les appellent leurs fonctions. Dans l'exposition, la première aquarelle due à un militaire date de 1755; elle a été réalisée en Nouvelle-Écosse, alors que les Britanniques remportaient victoire après victoire sur les Français au début de la guerre de Sept Ans; la dernière de ces œuvres est de W. O. Carlisle; celui-ci n'est rentré en Angleterre que trois ans après le départ en 1871 des dernières troupes britanniques d'active. À partir de ce moment, le Canada assume lui-même la responsabilité de sa défense. Cependant, le photographe n'a pas attendu jusque-là pour supplanter l'officier-peintre.

Tous les officiers de la marine ou de l'armée apprennent le dessin à l'école militaire; les marins étudient la manière de représenter les côtes et les ports, l'armée apprend la topographie. Il s'agit là de formation professionnelle mais à Woolwich, par exemple, les officiers suivent des cours de dessin paysagiste sous la direction de quelques-uns des aquarellistes les plus brillants du pays, notamment Paul Sandby, Thomas Sandby, Thales Fielding et J. Callow. On voit d'après les extraits des dossiers publiés de l'académie de Woolwich qui suivent en quoi consistait le statut, la nature et le contenu du cours de dessin de l'école:

Comme le dessin est en grande partie inspiré par le génie de l'artiste, on ne s'attend pas que chacun des cadets devienne un grand dessinateur... on exige seulement un certificat d'assiduité du professeur de dessin...³

³ "Records of the Royal Military Academy 1741 — 1892," p. 45.

⁴ "Ibid." p. 33.

² Boase, «English Art, 1800-1870.» p. 16.

³ «Records of the Royal Military Academy 1741-1892.» p. 45.

are *indispensable* at the time of examination; but the future studies of each Candidate will be very materially forwarded if he has learnt to draw before he is received as a Cadet.⁵

The officer-cadets at Woolwich came from a better class of society and they had probably already learned to draw as part of their educational background. They were part of that tremendous amateur interest in water-colour painting which declined because the camera could take accurate landscape views without the effort necessary to render them into water-colour.

That the subject of some of their water-colours was North American put the officers in the position of establishing the image of the colony in England in collaboration with the travellers who came from and returned to England with diaries and journals soon to be turned into travel books. What has been said about travel literature as historical documentation applies as well to these water-colours.⁶ Some of the officers had publication interests, probably the most extensive activities being those of J. P. Cockburn. Earlier, Thomas Davies' water-colours had been published in a series of six engravings; George Back's water-colours were used as the basis for the aquatint views illustrating the Arctic narratives of Franklin's expeditions overland; R.G.A. Levinge illustrated his book with pictures he made while serving in Canada; and H. J. Warre produced a large folio of lithographs describing the highlights of his overland trip to Oregon in 1845 (a year before Paul Kane). Through publications such as these, the image of the colony gained currency and immigration was encouraged. One also suspects that the visual vocabulary of these pictures, fresh to the Academic eyes of British artists, might have had some influence on the mainstream of artistic development. John Webber was an Academician and James Peachey exhibited in the Royal Academy, as did G. Heriot.

In the colony, with limited activities and a native population which did not speak their language, the English officers and occasionally their wives gathered in informal groups to socialize and to paint in water-colour. The more original members of the group provided the material for the less accomplished to copy. Small

Un extrait du programme de 1792 se lit comme suit:

Avec le deuxième professeur de dessin

Personnage: Les différentes parties du corps humain d'après les dessins du maître.

Perspective: Théorie et pratique: primo, théorie de la perspective; secundo, représentation des plans en perspective; tertio, élévations; quarto, mesures et proportions des personnages à différentes distances; quinto, ombres et lumières, jusqu'à présent avec la perspective jésuite.

Avec le premier professeur de dessin.

Avec M. P. Sandby: Mettre la perspective en pratique, en faisant des copies de dessins qui permettent à l'élève de se qualifier pour le dessin d'après nature; étude de l'effet des ombres et lumières; introduction de la perspective aérienne. Dessin de vues des environs de Woolwich et d'autres endroits pour apprendre la topographie et se faire à l'étude du terrain.

En 1810, le règlement précise:

Les conditions sus-mentionnées (mathématiques, anglais et français) sont *indispensables* pour être reçu à l'examen; d'autre part, le candidat qui aura appris à dessiner avant d'être admis comme cadet détiendra un avantage indéniable pour le reste de ses études.⁵

Les cadets de l'école de Woolwich sont des jeunes gens de la bonne société; la connaissance du dessin fait sans doute déjà partie de leur culture générale. Ils s'intègrent au fort courant d'intérêt des amateurs pour la peinture à l'aquarelle, intérêt qui diminue avec l'invention de l'appareil photographique, capable de prendre des vues précises des paysages sans l'effort nécessaire à la création d'une aquarelle.

Certaines des œuvres de ces officiers représentent des paysages d'Amérique du Nord, ce qui place les militaires dans une situation extrêmement favorable, en leur permettant d'aider les voyageurs, qui tirent des récits de voyage des notes ou du journal qu'ils ramènent de leur périple, à recréer le visage de la colonie au bénéfice de leurs concitoyens. Tout ce qu'on a dit des relations de voyages au chapitre de la documentation historique s'applique aussi bien à ces aquarelles⁶. Certains des officiers veulent publier leurs œuvres, et J.P. Cockburn est le plus enthousiaste de ceux-là; on a déjà publié des aquarelles de Thomas Davies sous forme d'un ensemble de six gravures; les aquarelles de George Back sont la

⁴ «Ibid.,» p. 33.

⁵ «Records of the Royal Academy, 1851,» p. 98.

⁶ Talman «Annual Report of the Canadian Historical Association,» pp. 111-116.

⁵ "Records of the Royal Military Academy 1851," p. 98.

⁶ Talman, "Annual Report of the Canadian Historical Association," 1929, pp. 111 - 116.

sketching groups surely existed in the colony as they did in England, but they possessed a more social function in the garrison society. Albums of water-colours were created, filled with samples of one's own and the water-colours of others in the group. Drawings were exchanged as gifts; some were purchased from the local resident artists, but all with the same aim in mind—to provide pictorial travelogues to refresh their memories of the colony.

In addition to the military officers who are classed as amateurs there are included in the exhibition a number of pictures produced by amateurs outside the military establishment. In the history of British water-colour, George Heriot is a competent amateur⁷. He spent a number of years in Canada as a public servant and on the basis of his experience authored and illustrated two volumes about Canada. Generally speaking these amateurs were visitors for brief periods to the North American continent. They had the greatest variety of interests and talents, but the attitudes of Mrs. Ellice hold true—the water-colours were just scramblings to refresh one's memory when they returned to England. And even if publication was an end, this same motivation still held. The travellers, such as E. Roper and J. J. Bigsby played an important part in making the images of Canada current and they were not just the traditional topographical images of the principal cities and points of interest—the iconography ranges from records of the interior of the seigniorial house after the English had redecorated it according to their taste to the wild flower growth in the Western Prairies in 1887. The competence of the execution varies widely from Mrs. Cartwright's naive and stilted view of Kingston to the fluid renderings of the Niagara area by Lady Estcourt. A wide variety of techniques were used: the pure water-colour of Heriot's views; the heavily altered Roper views of Western Canada; the careful miniature-like technique of Miss McKie.

Although the largest portion of the exhibited water-colours and drawings are from the realm of amateur activity, there are two professional groups represented—the pictorial-journalist and the artist. Henri Julien is the

source des aquatintes illustrant le récit de l'expédition terrestre de Franklin dans l'Arctique; R.G.A. Levinge enrichit son livre de dessins de sa main, réalisés pendant son affectation au Canada; H.J. Warre donne un gros carton de lithographies représentant les points les plus intéressants du voyage qui le mène en Oregon par voie de terre en 1845, soit un an avant Paul Kane. Les publications de ce genre font connaître la colonie et favorisent l'immigration. Il n'est pas exclus de soupçonner que le vocabulaire visuel de ces œuvres, avec sa fraîcheur si nouvelle aux yeux de l'académisme britannique, peut avoir quelqu'influence sur les grands courants de l'évolution de l'art. On sait par exemple que John Webber devient membre de l'Academy et que James Peachey et G. Heriot y exposent.

Dans la colonie, on a prévu peu de chose pour les loisirs, et les indigènes ne parlent pas la langue des officiers britanniques. Ceux-ci ont tendance à se réunir entre amis et invitent quelquefois leurs épouses à se joindre à eux dans ces réunions de bon ton où l'on peint à l'aquarelle. Les esprits les plus originaux du groupe fournissent les œuvres que leurs amis copient. Les petites sociétés d'amateurs de croquis existent sûrement dans la métropole comme dans la colonie, mais leur rôle social est beaucoup plus important dans l'atmosphère des garnisons. C'est là qu'un militaire décide de réunir un album d'aquarelles qu'il remplit de ses œuvres et de celles de ses amis; on échange des dessins en guise de présents, on en achète des artistes de l'endroît, mais toujours dans le même but, celui de compiler un récit de voyage pictural grâce auquel on pourra rafraîchir ses souvenirs de la colonie.

La présente exposition ne comporte pas que des œuvres de militaires; les civils ne sont pas oubliés. Dans l'histoire de l'aquarelle en Grande-Bretagne, on tient George Heriot pour un amateur très doué⁷; l'artiste a passé quelques années au Canada en qualité de fonctionnaire et s'est inspiré de ses expériences pour écrire deux livres sur le Canada et en peindre lui-même les illustrations. En général, les amateurs ne restent pas longtemps en Amérique du nord; tous n'ont pas le même talent et leurs attitudes sont très différentes, sauf sur un point:

⁷ George Heriot began his career in the military but left the service to become a public servant in the Colonial Post Office.

⁷ À ses débuts, George Heriot est militaire; il quitte le service pour devenir fonctionnaire des Postes coloniales.

one certain Canadian professional journalist represented in the selection, but R. G. Mathews, at least during part of his career, provided visual images for the illustrated press in the tradition of the *Illustrated London News*, the *Graphic* and in Canada, the *Canadian Illustrated News* and the *Dominion Illustrated*. The exhibited works display the expected characteristics—sharp, incisive drawing in black ink or in pencil, creating strong characterizations of the personalities represented or clear, unambiguous pictures conveying the most information possible about a given event. Although Julien began with the *Canadian Illustrated News* he moved to the *Montreal Star* actively pursuing a career as an illustrator and political and social commentator, bringing to the public pictorial reports of events outside the reach of the camera. This tradition still flourishes in Canada, its most widely known representative being Duncan Macpherson. Some non-journalists provided a large amount of the illustrative material in the *Canadian Illustrated News*; artists included in the exhibition such as W. O. Carlisle and William Armstrong, as well as a host of others not represented, provided the backbone of the *Canadian Illustrated News* content which did not derive from photographic sources. These artists, because of the inexpensive medium of the newspaper, effectively carried the image of Canada abroad; the *Canadian Illustrated News* management had copies of the publication placed in the immigration agents' offices to attract the prospective immigrant. Artists such as S. Hall and J. Pedder came from England to the youthful country and sent back to the popular illustrated press their influential impressions of this part of the Empire.

In the category of the professional artist one tends to include those who earn their living from their talent. Some started out maintaining two active careers, depending upon the non-artistic to support themselves and their families until their reputations as artists were made. William Armstrong, a better known 19th century Toronto water-colourist, is one of these who as a civil engineer settled in Canada at the time of the railway boom in the early 1850's and gradually made his future secure teaching in a variety of institutions and exhibiting widely. John Herbert Caddy's career took somewhat the

l'optique de Mme Ellice demeure, car on tient les aquarelles pour des gribouillages à peine bons pour se rafraîchir la mémoire une fois de retour en Grande-Bretagne, et cette conception reste la même jusque dans les cas où le peintre songe à la publication. Les voyageurs comme E. Roper et J.J. Bigsby, pour n'en nommer que deux, jouent un rôle important, en faisant connaître le visage du Canada; leurs œuvres ne se contentent pas d'être des images topographiques traditionnelles représentant les principales villes et les sites les plus remarquables: on y trouve des sujets aussi variés que l'intérieur d'une résidence seigneuriale redécorée à la mode britannique et les fleurs sauvages des Prairies en 1887. La qualité de la facture varie énormément, de la vue naïve et figée de Kingston peinte par Mme Cartwright au rendu fluide de la région de Niagara, œuvre de lady Estcourt. Les techniques sont très différentes et vont de l'aquarelle pure de George Heriot aux paysages quasi méconnaissables de l'Ouest, œuvre de Roper, en passant par les miniatures très soignées de Mlle McKie.

La majorité des aquarelles et des dessins que l'on a retenus ont été faits par des amateurs, mais les artistes de métier et les dessinateurs-reporters ne sont pas négligés pour autant. Henri Julien est le seul journaliste professionnel canadien représenté dans l'exposition; cependant R.G. Mathews consacre une partie de sa carrière à la production de documents picturaux destinés aux illustrés du genre de l'*Illustrated London News* et du *Graphic*, feuilles britanniques, et du *Canadian Illustrated News* et du *Dominion Illustrated* qui sont deux journaux canadiens. Les œuvres réalisées dans cette veine en ont toutes les caractéristiques, qu'il s'agisse de dessins mordants à l'encre noire ou au graphite, avec des personnages bien typés, ou d'images claires et précises, donnant le maximum de détails possibles à propos d'un événement donné. Julien fait ses débuts au *Canadian Illustrated News*, puis passe au *Star* de Montréal. Il a une carrière très active d'illustrateur et de commentateur politique et social, faisant des reportages picturaux d'événements impossibles à rendre par l'usage d'un appareil photographique. Cette tradition est encore bien vivante au Canada, où son représentant actuel le plus connu est Duncan Macpherson. Les illustrateurs du *Canadian Illustrated News* ne sont pas tous des journa-

same pattern after he retired from active military service. Hind spent the last years of his life working as a draughtsman for railway companies. Of the resident North American artists exhibited, only Varley and Rindisbacher can be said to have depended solely upon their artistic talents to provide them with a suitable income surely augmented by outside assistance from interested persons. From England two professional artists travelled to the North American continent, one as the artist on Cook's last voyage and the other as a tourist; J. Webber and L. J. Cranstone respectively were fully occupied by their professional activities as artists and did not, as those who immigrated and stayed in the New World, have to spend their time on anything but their art. There is very little in common to hold this professional group together: Armstrong developed out of the British water-colour school; Caddy received his training in the military academy and reflects much the same background as Armstrong; Hind probably studied on the Continent as well as in England; Varley grew out of late Victorian tradition; Rindisbacher was trained by a Swiss academic artist, and Webber was the product of early Romanticism.

The one common denominator, other than the Canadian subject matter of the pictures in this exhibition, is that they are all on a paper support, either water-colours or drawings, and subsequently in an incomplete manner, reflect the history of the British water-colour tradition with some diversions into the art of the pictorial journalist. The main group of pictures are water-colours, an artist's medium which has traditionally been associated with the development of British art, but which was practised on Continental Europe as well. In most people's minds water-colour and landscape are synonymous, but this ignores figure painting, caricature and architectural studies which must fit into the history. In a sense this exhibition ignores these other aspects of water-colour production, not on purpose, but because of the paucity of material which has Canadian subject matter.

From the point of view of medium there are some general comments to be made because of the circumstances under which most of the pictures in the

listes. Ainsi des artistes tels que W.O. Carlisle et William Armstrong, dont les œuvres figurent dans la présente exposition, constituent la principale source des illustrations du *Canadian Illustrated News* qui ne sont pas tirées de photographies. Le prix modique des journaux permet à ces artistes de faire connaître le visage du Canada à l'étranger; d'ailleurs, l'administration du *Canadian Illustrated News* envoie des exemplaires du journal dans les bureaux des agents de l'immigration afin d'inciter les étrangers à venir s'établir au Canada. En outre, des peintres comme S. Hall et J. Pedder arrivent d'Angleterre pour visiter le pays neuf et renvoient à la presse illustrée de leur pays leurs impressions visuelles sur cette partie de l'Empire; c'est ainsi que l'influence des illustrés se répand en Europe comme en Amérique du Nord.

On a tendance à dire qu'un artiste de métier est une personne qui vit de son art; certains commencent par avoir deux carrières actives et dépendent de leur occupation «profane» pour subsister et faire vivre leur famille jusqu'à ce que leur réputation d'artiste soit bien établie. William Armstrong, par exemple, est un aquarelliste de Toronto assez célèbre au XIX^e siècle. Il vient au Canada en qualité d'ingénieur civil à l'époque de la construction du chemin de fer, c'est-à-dire au début des années 1850. Il s'assure peu à peu une certaine sécurité en donnant des leçons dans diverses maisons d'enseignement et en exposant beaucoup. Après sa retraite de l'armée, John Herbert Caddy suit à peu près la même voie. Hind passe les dernières années de sa vie comme dessinateur pour le compte de sociétés ferroviaires. Parmi les artistes qui ont résidé de façon permanente en Amérique du Nord et dont les œuvres figurent à l'exposition, seuls Varley et Rindisbacher vivent uniquement de leur art, en arrondissant toutefois leur budget grâce aux largesses de généreux mécènes. Deux artistes professionnels venus de Grande-Bretagne parcourent le continent nord-américain: l'un, J. Webber, accompagne Cook dans son dernier voyage et l'autre, L.J. Cranstone, est un touriste; tous deux consacrent leur temps à leur activité professionnelle et n'ont à se préoccuper de rien, sauf de leur art, contrairement à ceux qui ont immigré au Nouveau Monde pour s'y établir. En tant que groupe, ces artistes de métier ont très peu de caractéristiques communes. Ainsi Armstrong sort de l'école britannique

exhibition were created. Water-colour by definition is a medium containing pigment, a binder to stick the particles of colour to the paper and water, all three of which are relatively easy to obtain from natural sources and are easy to transport when travelling. Either to retard drying or to speed it up, glycerine and alcohol (gin, brandy etc.) were added respectively. There seemed to be no restriction on the palette used by the water-colourists except that which they made themselves since there are records of paint boxes in the 17th and 18th centuries with over thirty different colours. It has been suggested that the average palette contained about a dozen colours.

The most appreciated quality of the water-colour is the brilliance which results from the reflection of the white paper through the transparent washes of colour since the colour particles do not stick to the prominences of the texture of the paper, but rather sink down into the hollows. Artists can work either in a dry manner or a wet manner; in the former the coloured washes are laid in individually and permitted to dry before the next application of colour; in the latter the whole sheet is worked on without the intervening drying period. Often the transparent quality of the water-colour is destroyed by the addition of some white which tends to make the colour opaque, a usage met with opposition by the purists. Colours were sometimes available in the 18th century from a colourman or supplier, but it was probably more usual for the artist to grind his own. In the last quarter of the century the Reeves brothers began production of small cakes of colour, the invention which won for them a premium from the Society of Arts in 1781. By the turn of the century there were numerous imitators who supplied those amateurs taking part in a most fashionable pastime. By 1832 Winsor and Newton brought out a small painted tin sketching box which was extremely portable and widely used. By 1847 water-colour pigments came on the market in metal tubes. Further refinements in the apparatus of the water-colourist occurred when the Society of Arts offered a premium to anyone who could come up with a shilling colour box. One J. Rogers won the premium and millions of the small enamelled tin boxes were sold afterwards, an indication of the popular interest in water-colour.

de l'aquarelle; Caddy reçoit sa formation dans une école militaire, mais ses antécédents ressemblent beaucoup à ceux d'Armstrong; Hind a probablement étudié en Europe aussi bien qu'en Grande-Bretagne; Varley est un produit de la fin de l'ère victorienne; le maître de Rindisbacher est un artiste suisse classique et Webber surgit du romantisme primitif.

À part le sujet, d'inspiration canadienne, le seul dénominateur commun des œuvres de la présente exposition est leur support. Il s'agit, en effet, d'aquarelles et de dessins sur papier qui retracent d'une façon plus ou moins complète l'histoire de la tradition britannique de l'aquarelle avec quelques diversions dans le domaine du journalisme pictural. La plus grande partie de l'exposition est composée d'aquarelles de cette forme d'expression artistique que l'on fait généralement correspondre à l'évolution de l'art britannique, bien que les artistes européens ne la négligent pas non plus. Pour la plupart des gens, l'aquarelle est synonyme de paysage; une définition aussi sommaire ignore le dessin de personnages, la caricature et les études architecturales, qui peuvent aussi être des aquarelles, et si la présente exposition semble négliger ces aspects secondaires, c'est à cause du manque de thème canadien dans les œuvres de ce genre. Il existe des liens très étroits entre la matière employée et les circonstances qui ont présidé à la réalisation de la plupart des tableaux de l'exposition. L'aquarelle contient un pigment, un liant qui sert à coller la couleur au papier et de l'eau. Ce sont des éléments naturels; il est relativement facile de se les procurer et de les transporter en voyage. On peut ajouter de la glycérine ou de l'alcool (gin, brandy, etc.) à la formule de base pour réduire ou prolonger la durée du séchage. La palette des aquarellistes ne semble avoir connu d'autres limitations que celles imposées par les artistes eux-mêmes, et l'on connaît des boîtes à peinture du XVII^e et du XVIII^e siècles comptant plus de trente couleurs différentes; on pourrait toutefois soutenir que la palette moyenne est d'environ douze couleurs.

La qualité la plus appréciée de l'aquarelle est son brillant, qui résulte de la réflexion du papier à travers les lavis de couleur transparents; en effet, plutôt que d'adhérer aux aspérités de la texture du papier, les particules de couleur se déposent dans les creux du

Inks, chalks, pencils and various other materials were used by the water-colourist to outline and to provide guidelines for his composition. The pencil was used frequently, but it does not necessarily show that much. This is not the case, however, with the ink which usually took on a dominant part of the effect of the composition. The ink outline was made, treated all over with a monochrome wash and then the local colouring applied. Black ink would usually be India ink although black and brown inks could be made from soot. Other materials such as charred bread were also used. The quill was used at the beginning but there was no hesitation in adopting the reed pen and later the steel pen nib, although the earlier types still retained their faithful users.

The support for the water-colour was one of the most important considerations for the water-colourist who spent long hours trying out the papers and mastering their unique qualities. Hand-made in the years before the early 19th century, there were two types of paper produced from linen rags—the laid and the wove. The resulting product came in a variety of thicknesses, with variable sizing, but was not suitable for some of the later techniques which developed for rendering highlights (i.e. scraping). Whatman is probably the most famous of the 18th century paper makers. During the 19th century a variety of toned papers were produced for use with opaque water-colour or body colour, and for special effects. Although sketch-books had been made up by artists from the time of the Renaissance, the 19th century saw the development of the sketch block after 1830.

Traditionally, the best brushes have been sable brushes and they were used almost exclusively to apply the colour to the fine hand-made paper. The application of colour can take several forms: small strokes of the brush loaded with the pigment, by stipple (using the point of the brush) and by the traditional wash over areas which cannot be covered with a single brush stroke. All of these can be combined in any way the artist wishes, either letting each application of colour dry, or applying the colours on top of other wet colours. Still concerned with the application of the colour, or perhaps, the removal of colour would be more correct, are the various methods of alteration. The artist can remove the applied

support. L'artiste peut travailler dans une matière sèche ou mouillée. S'il adopte la première méthode, il applique un lavis de couleur à la fois et laisse sécher entre chaque application; dans le deuxième cas, il travaille sur toute la feuille sans s'arrêter pour le séchage. Il arrive que ce caractère transparent de l'aquarelle se trouve détruit par une addition de blanc ce qui tend à opacifier la couleur, et les puristes s'opposent à cet usage. Au XVIII^e siècle, on peut quelquefois se procurer des couleurs chez un marchand ou chez un fabricant; néanmoins, l'artiste préfère sans doute les broyer lui-même. C'est après 1775 que les frères Reeves commencent à fabriquer de petites pastilles de couleurs; en 1781, cette invention leur vaut un prix de la Society of Arts. A la fin du siècle, ce procédé est fort imité par les fournisseurs des gens qui s'adonnent au passe-temps fort à la mode qu'est l'aquarelle. En 1832, Winsor et Newton lancent sur le marché une petite boîte de croquis en étain émaillé; le nouveau produit se révèle fort peu encombrant à manier et connaît un grand succès. En 1847, on commence à vendre des couleurs d'aquarelle en tubes de métal. La Society of Arts donne le signal du raffinement de l'équipement de l'aquarelliste quand elle offre une prime à quiconque pourra inventer une boîte de couleurs de 1 shilling; c'est un nommé J. Rogers qui emporte la prime; on vend par la suite des millions de ces petites boîtes d'étain émaillé; le chiffre des ventes témoigne de l'intérêt pour la peinture à l'aquarelle.

L'artiste utilise de l'encre, de la craie, du graphite et diverses autres matières pour esquisser son dessin, en traçant des lignes qui lui permettent de se guider dans sa composition; l'emploi du graphite est fort répandu, mais cette substance ne marque pas toujours très bien le papier. C'est tout le contraire si l'on utilise de l'encre: celle-ci domine généralement le dessin, car on fait un tracé à l'encre sur lequel on applique un lavis monochrome, avant de colorier les détails. L'encre noire est généralement de l'encre de Chine, bien que l'on puisse fabriquer de l'encre noire et de l'encre brune avec de la suie ou se servir d'autres matières, notamment de pain brûlé. La plume d'oie est l'instrument des débuts, mais les artistes n'hésitent pas à adopter la plume de roseau, puis la pointe de plume en acier, même si certains restent fidèles aux instruments primitifs.

colour by washing it off with a brush full of clear water and blotting up the excess, blotting a dampened surface, rubbing the dry surface with an India-rubber, or by scraping. Some artists used a stopping-out method where the paper is prepared with a water repellant material (bees wax) in the places where the highlights are required; the applied pigment adheres only to those untreated surfaces.

Michael Bell

Pour l'aquarelliste, le support est d'une importance capitale, et l'artiste passe bien des heures à essayer différents papiers, cherchant à maîtriser leurs qualités uniques. Avant le début du XIX^e siècle, le papier est fait à la main, à partir de déchets de toile; il en existe deux sortes, à savoir le papier vergé et le vélin. Le produit fini est d'épaisseur et de dimension variables, mais on ne peut s'en servir pour quelques-unes des techniques développées plus tard pour rendre les lumières (le raclage, par exemple). Whatman est sans doute le plus célèbre papetier du XVIII^e siècle. Au cours du XIX^e siècle, on produit divers papiers de couleur qu'on utilise pour l'aquarelle opaque et la gouache ou encore pour obtenir des effets spéciaux. Les carnets de croquis existent depuis la Renaissance, mais c'est le XIX^e siècle qui voit, en 1830, l'avènement du calepin d'artiste. Depuis toujours, les meilleurs pinceaux sont en poil de martre, et les artistes se servent toujours de ces brosses pour appliquer la couleur à un papier fait à la main d'une pâte très fine. On peut mettre de la couleur de différentes manières, soit par petits coups de pinceau, soit en pointillé, soit pas le lavis traditionnel, sur les plages que l'on ne peut couvrir d'un simple coup de pinceau. L'artiste peut combiner ces méthodes à son gré, en laissant sécher chaque couche ou en peignant sans s'arrêter pour laisser sécher. Quand on parle de la couleur, ou plutôt d'enlever de la couleur, il ne faut pas négliger les différentes façons de retoucher une aquarelle. L'artiste peut effacer en lavant le dessin avec un pinceau trempé dans l'eau et en enlevant l'excédent de liquide au buvard; il peut se servir d'un buvard sur une surface mouillée, prendre une gomme à effacer pour enlever la couleur d'une surface sèche ou encore se servir d'un racloir. Certains utilisent la technique des «masques» en recouvrant les plages de lumière d'une matière hydrofuge (cire d'abeille), afin que le pigment n'adhère qu'aux surfaces vierges.

Michael Bell

Explanatory Note

The catalogue is arranged in alphabetical order according to the name of the artist, with the works of each artist appearing in approximate chronological order. All the works in the exhibition are illustrated. Dimensions are given in inches (to the nearest eighth) and millimetres, in that order. Height precedes width. Inventory numbers when taken with the artist's name provide the inventory notation of the Public Archives collection of original water-colours and paintings. Photographic reproductions of the items can be obtained by quoting the negative number. Notes on *Provenance*, *Exhibitions*, and *Literature*, where available, have been included. Those pictures which have been published in contemporary publications have been noted.

Each artist has been given a brief biographical treatment. In some cases biographies which have been in existence for a number of years and are complete and verified have been depended upon entirely. This also holds for artists such as Peter Rindisbacher who have been treated extensively in recent literature. No original research has been undertaken in these areas. In the case of the military officers and some of the other artists, considerable original research has been undertaken either to clear up misconceptions, or to introduce the artists for the first time.

A full bibliographical description of the books and periodicals referred to by short titles throughout the catalogue can be found in the bibliography. Abbreviations are used for the *Gentleman's Magazine* (G.M.) and the *Dictionary of National Biography* (D.N.B.). All manuscript sources consulted are in the Public Archives of Canada (P.A.C.). In the descriptive texts grammar, spelling and punctuation of the original sources have been maintained.

Note explicative

Les artistes sont placés en ordre alphabétique et leurs œuvres dans un ordre chronologique. Chacune des œuvres exposées sont reproduites dans le catalogue. Les dimensions sont données en pouces, au huitième près, et en millimètres, dans l'ordre; la hauteur précède la largeur. En ajoutant le nom de l'artiste au numéro d'inventaire, on obtient la cote d'inventaire de la collection d'aquarelles et de tableaux originaux de la collection des Archives publiques. Par contre, si l'on désire obtenir des reproductions photographiques des différents articles, on peut le faire en donnant le numéro du négatif. Des notes sur la *Provenance*, les *Expositions* et la *Bibliographie* sont données là où les renseignements sont disponibles. De plus, on a identifié les œuvres reproduites dans les publications contemporaines.

Le catalogue comprend une courte biographie de chaque artiste; certaines sont tirées de biographies assez anciennes, mais exhaustives et dûment vérifiées; d'autres de travaux plus récents mais substantiels, comme c'est le cas pour Peter Rindisbacher. Dans ces cas-là, on n'a entrepris aucune recherche originale. Par contre, en ce qui concerne les militaires et certains des autres artistes, on a fait des recherches très fouillées, soit pour dissiper les idées fausses ou encore afin de révéler l'homme pour la première fois.

On a donné la source de chacune des biographies dans les notes. La bibliographie contient la description complète des ouvrages et des magazines auxquels renvoient ces notes et les citations accompagnant chacune des œuvres reproduites dans le catalogue. On a utilisé les abréviations *G.M.* pour le *Gentleman's Magazine*, et *D.N.B.* pour le *Dictionary of National Biography*.

Tous les renvois à des sources manuscrites consultées aux Archives publiques sont suivis du signe A.P.C. On identifie par contre les documents ou groupes de documents dont les Archives publiques possèdent une copie, mais dont les originaux sont la propriété d'un autre organisme, par la source de référence originales, suivie de l'indication «copie ou microfilm des A.P.C.».

Pour ce qui est des citations d'accompagnement, on a respecté l'orthographe, la ponctuation et la grammaire des textes originaux.

List of Abbreviations Used

act.	active
b.	bottom
c.	centre
comm.	communication
fllg.	following
l.c.	lower centre
l.l.	lower left
l.r.	lower right
t.	top
u.c.	upper centre
u.l.	upper left
u.r.	upper right

Liste des abréviations

act.	période d'activité
b.	bas
c.	centre
comm.	communication de
ss.	suivantes
b.c.	en bas au centre
b.g.	en bas à gauche
b.d.	en bas à droite
h.	haut
h.c.	en haut au centre
h.g.	en haut à gauche
h.d.	en haut à droite

Lieutenant-Colonel Henry Francis Ainslie (1803-1879)

H.F. Ainslie was an officer in the British Army, 83rd Regiment, from 1824 when he was gazetted as an Ensign until 1855 when he was retired on full pay.¹ The son of a military family² the artist served in Canada, Ceylon and India. His Canadian posting covers the period 1838–1843 and his water-colours reflect the turmoil of 1838 in the Prescott, Upper Canada, area where it is very likely that as Captain he played some significant part in defeating the invaders in the Battle of the Windmill.³ From 1840 to 1841 he took leave to deal with family affairs upon the death of his father, Lt. Gen. George Robert Ainslie, later returning to join his regiment in the London area of Upper Canada.

Ainslie's water-colours exhibit a naïve primitive quality, which is enhanced by fresh colouration. The careful delineation of the Rideau Canal at Bytown and the mills at Gananoque on the St. Lawrence is typical of his style.

Le lieutenant-colonel Henry Francis Ainslie (1803-1879)

H.F. Ainslie est officier du 83^e Régiment de l'Armée britannique de 1824, date de sa nomination au grade d'enseigne, jusqu'au moment où il prend sa retraite à pleine solde, en 1855¹. Issu d'une famille de militaires², l'artiste sert au Canada, à Ceylan et en Inde. Il est affecté au Canada de 1838 à 1843. Ses aquarelles sont le reflet des bouleversements de 1838 dans la région de Prescott, au Haut-Canada; Ainslie, alors capitaine, joue fort probablement un rôle important dans la défaite des envahisseurs à la bataille du Moulin à vent³. L'officier demande un congé d'un an (1840-1841) pour régler ses affaires de famille au moment de la mort de son père, le lieutenant-général George Robert Ainslie. À la fin de sa permission, il rejoint son régiment dans la région de London, au Haut-Canada.

Les aquarelles de Ainslie sont d'une naïveté primitive, rehaussée par la fraîcheur du coloris; le tracé soigné du Canal Rideau à Bytown, et des moulins de Gananoque, au bord du Saint-Laurent, constitue un exemple typique de son style.

¹ Military service data compiled from regimental pay lists, muster lists of forces serving in British North America, and the Army Lists.

² "G.M.", 1803, p. 1184; 1839, p. 316 and "D.N.B."

³ Stanley, "Ontario History", vol. LIV (1962), p. 237-252.

¹ Les renseignements d'ordre militaire proviennent des états de solde régimentaires, des rôles des forces affectées en Amérique du Nord britannique et des annuaires de l'Armée.

² "G.M.", 1803, p. 1184; 1839, p. 316; «D.N.B.»

³ Stanley, «Ontario History», vol. LIV, 1962, pp. 237-252.

1. Entrance of the Rideau Canal, Bytown, Upper Canada, 1839.

Water-colour on pencil with slight wear marks on the outer edges of the paper; partial Whatman watermark; 9 x 12 3/8 : 228 x 314

Inscribed verso in ink, t., with the title for the water-colour directly following it in an album format, *River Ottawa, Falls of La Chaudière, with the ruined Bridge over the River at Bytown, Upper Canada: finished January 1839*

Inventory Number: I-11.

Negative Number: C-518.

Provenance: Major J. P. Kempthorne, Bay of Islands, New Zealand.



1. Entrée du canal Rideau, à Bytown, Haut-Canada, 1839.

Aquarelle sur graphite, légères traces d'usure sur les bords de la feuille de papier; partie du filigrane de Whatman; 9 x 12 3/8 po., 228 x 314 mm.

Inscription: encre, au verso, h., suivie directement du titre calligraphié de l'aquarelle, *River Ottawa, Falls of La Chaudière with the ruined Bridge over the River at Bytown, Upper Canada: finished January 1839.*

N^o d'inventaire: I-11.

N^o du négatif: C-518.

Provenance: Le major J.P. Kempthorne, Bay of Islands, Nouvelle-Zélande.

The great mass of work is now approached, which forms the exitus of the canal. A deep cut of three quarters of a mile, commands notice from the traveller; its average depth is twenty-five feet, through stiff clay, and it was executed with infinite trouble and labour. A basin surrounded by an embankment, with floodgates to drain the canal, merits notice; and the stupendous system of locks, eight in number, cannot be adequately described in a small space. They have a total lift of eighty-one feet from the surface to the lowest summer level of the Ottawa, and are built of a durable limestone hewn out of the surrounding rocks, and cemented with an excellent material discovered on the opposite shores of the Great River, which has been extensively used on

the whole line, and is known by the name of Hull cement.

The tourist has now arrived at the Sappers' Bridge, and at By-Town, which is 328 miles distant from Toronto, 157½ from Kingston by the old route, 127½ by the new, in 45° 24' north latitude, 75° 53' west longitude. To Montreal is 128 miles, and to Quebec 308 miles. The nearest town on the St. Lawrence is Prescott, and the nearest part of the American frontier is Ogdensburgh, a large village opposite to Prescott. This rising place is situated at the confluence of the Rideau and Ottawa rivers. The Rideau is so named, from a fall near the mouth which resembles a sheet, or curtain of water.

The canal is near this embouchure at Entrance Valley, where the banks of the magnificent Ottawa are very steep and precipitous; the right bank being 200 feet, and the left 170 feet above its bed. The floods of the Ottawa have been known to rise as high as twenty feet, after the melting of the snows in the north-western regions, where it takes its rise, and it is subject to these floods periodically, between the beginning of May and the latter end of July. The extraordinary difficulties which Colonel By overcame at this station, may be therefore appreciated, when it is also known, that his excavations

had to be made in a soil containing numerous springs, and interspersed with masses of erratic rocks. He was fortunate, however, in having excellent building-stone on the spot, and in obtaining good river sand from the

mouth of the Gatineau, at about two miles distance; and excellent puddling clay was thrown up in digging the basin.

Bonnycastle, *The Canadas in 1841*, vol. 2, p. 86ff.

2. Prescott, Upper Canada, Site of the Battle of the Windmill, April 1839.

Water-colour on pencil; 9 x 12 1/2:

229 x 318.

Inventory Number: 1-19.

Negative Number: C-508.

Provenance: Major J.P. Kempthorne, Bay of Islands, New Zealand.

2. Prescott, Haut-Canada, site de la bataille du moulin à vent, avril 1839.

Aquarelle sur graphite, 9 x 12 1/2 po.,

229 x 318 mm.

N^o d'inventaire: 1-19. N^o du négatif: C-508.

Provenance: Le major J.P. Kempthorne, Bay of Islands, Nouvelle-Zélande.

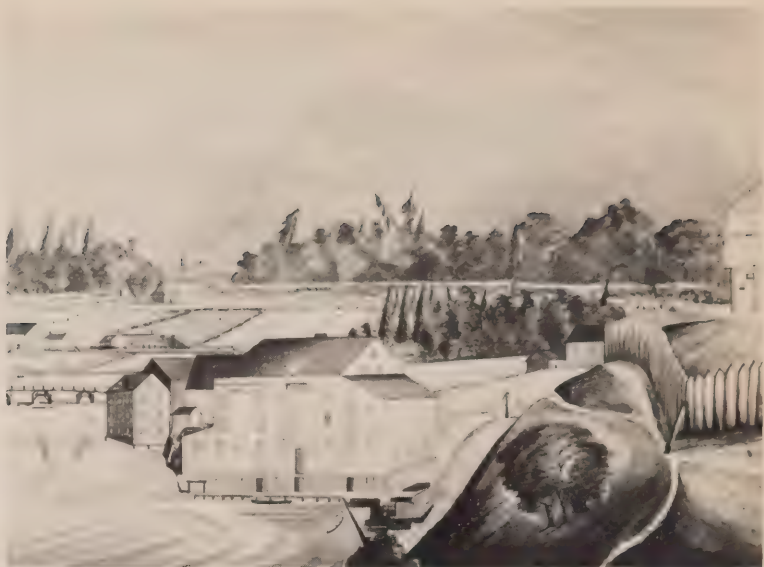


On Friday evening, the expedition under Col. Dundas landed near the Windmill below Prescott. He took up a position on a rising ground, about 400 yards from the Houses and Mill occupied by the Brigands. Major MacBean R.A. placed two 18 Pounders advantageously in the field, the one to batter the Houses and the other on the left to act against the Mill. The Brigands not venturing out of the buildings, though they kept up a constant fire. Major MacBean opened his heavy guns upon the Buildings with great effect. The masonry of the Windmill, however, was so strong, that but little impression was made against it. Captain Sandom, R.N., with two Gun Boats and a Steamboat, took up a position in the River below the Mill, which he cannonaded with two 18 Pounders, but could not succeed in effecting a breach in the wall. It being now late and daylight wearing away, Col. Dundas moved closer to the buildings, the Militia acting on both flanks, and so posted as to prevent the escape of the Brigands, and supported by a company of the 93rd Highlanders, under Major Arthur, on march from Cornwall, who joined just as Col. Dundas was taking up his position. A fire of Musketry was opened by the Brigands from the House,

which was quickly replied to by our gallant fellows, and a Howitzer being moved down to the left, opened upon the building, which the Pirates evacuated under cover of the darkness, and concealed themselves in the Brushwood on the bank behind the Mill, where they were subsequently captured by the Militia, among whom was one of the Leaders, a Pole, named Van Schultz. The Buildings on the left of the Mill being now gained, were set fire to and a white flag having been displayed from the Mill, Col. Dundas, with that humanity always a prominent attribute of the truly brave, accepted an unconditional surrender, when eighty seven prisoners were marched out of the Mill, and sixteen more wounded, subsequently carried out.

Ten barrels of powder and several stands of arms and ten thousand rounds of ball cartridge were found in the mill. Three pieces of artillery which had been placed in front of the door of the mill on a battery constructed of loose stones, were also captured. All the houses in the possession of the brigands were set on fire, except the mill, which was occupied during the night by a company of Militia.

Kingston, Chronicle and Gazette, Nov. 17, 1838.



3. Gananoque Mills, Upper Canada, 1839.

Water-colour on pencil with some slight wear marks on the outer edges of the paper; 9 x 12 1/2: 228 x 317

Inscribed verso in ink, t., with title for the water-colour directly following it in an album format, *River St. Lawrence, Falls of Montmorency, on the North Shore of the River, about 4 miles from Quebec: June 1838, from on board the Barrossa*

Inventory Number: 1-5.

Negative Number: C-520.

Provenance: Major J. P. Kempthorne, Bay of Islands, New Zealand.

3. Gananoque Mills, Haut-Canada, 1839.

Aquarelle sur graphite; légères traces d'usure sur les bords de la feuille de papier, 9 x 12 1/2 po., 228 x 317 mm.

Inscription: encre, au verso, h., suivie directement du titre calligraphié de l'aquarelle, *River St. Lawrence, Falls of Montmorency, on the North Shore of the River, about 4 miles from Quebec: June 1838, from on board the Barrossa*.

N° d'inventaire: 1-5.

N° du négatif: C-520.

Provenance: Le major J. P. Kempthorne, Bay of Islands, Nouvelle-Zélande

A few miles from Kingston, in Gananoqui, a small village at the mouth of the river of the same name, where some of the steam-vessels take in fuel, and where there is now established a set of mills, principally for flour, which are, perhaps, the most valuable in Canada, as well as the best conducted. I was indeed surprised, on a subsequent visit to this interesting spot, to see such an establishment reared, as it were, in the bosom of the forest, and possessing machinery of the most expensive and complicated description, for all the various operations of reducing grain to its different conditions of use and food. This establishment is set in motion by the falling waters of the Gananoqui. . . . The Gananoqui flour is deservedly celebrated in the Canadian markets, and is, in the finer qualities, quite as good as any manufactured either in the United States, or in Great Britain.

Bonnycastle, *The Canadas in 1841*. vol. 1, p. 107f.

William Armstrong (1822-1914)

A civil engineer, artist, photographer, and teacher who emigrated to Canada from Ireland in 1851¹, Armstrong settled in Toronto where he immediately became active in the community's professional, social and artistic life.² As an engineer he worked on the Northern and the Toronto, Guelph and Sarnia Railways under A. M. Ross, F. W. Cumberland, Walter and Frank Shanly and Casimir Gzowski.³ A prolific water-colourist, Armstrong travelled widely in the Great Lakes region, possibly in his yacht registered at the Toronto Yacht Club (after 1860, the Royal Canadian Yacht Club), to obtain subject matter for his *oeuvre*. Much of his work deals with Northern Ontario and the native population during the third quarter of the century.

As a recorder of contemporary events Armstrong is important for his contribution to the *Canadian Illustrated News* during the early years of its existence.⁴ A consistent prize winner in the provincial exhibitions during the 1850's and early 60's,⁵ exhibitor in the Paris Universal Exhibition of 1855,⁶ contributor to the Ontario Society of Artists Exhibitions (non-member),⁷ and associate member of the Royal Canadian Academy at its founding, Armstrong possessed a well-deserved reputation as a leading artist of the Toronto area⁸ in company with such men as Paul Kane and W. G. R. Hind. His influence was widely felt in Toronto as a teacher in the Toronto Normal and Model Schools, the

William Armstrong (1822-1914)

Ingénieur civil, artiste, photographe et professeur, Armstrong part d'Irlande pour venir au Canada en 1851¹. Il s'établit à Toronto et se jette immédiatement dans le tourbillon professionnel, social et artistique de la ville². En sa qualité d'ingénieur, il travaille à la société de chemins de fer Northern et à celle de Toronto, de Guelph et de Sarnia sous la direction de MM. A.M. Ross, F. W. Cumberland, Walter et Frank Shanly et Casimir Gzowski³. Artiste prolifique, Armstrong voyage beaucoup dans la région des Grands Lacs, sans doute dans son yacht enregistré au Toronto Yacht Club, qui devient après 1860 le Royal Canadian Yacht Club; l'aquarelliste cherche l'inspiration dans ses voyages; une large part de son œuvre s'inspire du Nord de l'Ontario et des tribus indigènes qui habitent la région au cours du troisième quart du XIX^e siècle. Armstrong doit son importance de reporter des événements contemporains à sa collaboration au *Canadian Illustrated News* durant les années de gestation du journal⁴; le succès de l'artiste s'affirme aux expositions provinciales des années 1850, et du début des années 1860, alors qu'il remporte plusieurs prix⁵; ses œuvres figurent à l'Exposition universelle de Paris, en 1855⁶, et il prend part aux expositions de l'Ontario Society of Artists, même s'il n'en est pas membre⁷. Au moment de la fondation de l'Académie royale canadienne des Arts, Armstrong en devient membre associé, et sa réputation, bien méritée, est celle de l'un des

¹ Obituary, Toronto "Globe", June 10, 1914.

² Founding member of the Royal Canadian Yacht Club; see Snider, C.H.J., "Annals of the Royal Canadian Yacht Club, 1852-1937", Toronto, 1937. Competitor in the Mechanics' Institute Competition for the best view of Toronto in 1851; see Minute Books and Correspondence of the Mechanics' Institute in the Metropolitan Toronto Library (Baldwin Room).

³ Biographical statement, National Gallery of Canada.

⁴ The series of Nipigon and Red River Expedition views in the 1870 volume, for instance.

⁵ Harper, J. Russell, "Ontario Painters 1846-1867", "National Gallery Bulletin", No. 1, May 1963, p. 29.

⁶ "Canada at the Universal Exhibition", Toronto, 1856, Class 26, Section 1.

⁷ Catalogues of the Art Department of the Toronto Industrial Exhibition, 1881 and 1882; arranged under the auspices of the Ontario Society of Artists.

⁸ The Toronto "Globe", June 28, 1870.

¹ Avis de décès, «Globe», Toronto, 10 juin 1914.

² Membre fondateur du Royal Canadian Yacht Club (voir Snider, «Annals of the Royal Canadian Yacht Club, 1852-1937»). Il participe en 1851 au concours du Mechanics' Institute qui récompense l'auteur de la meilleure œuvre picturale sur la ville de Toronto; voir les minutes et la correspondance du Mechanics' Institute à la bibliothèque du Toronto métropolitain (salle Baldwin).

³ Notice biographique, Galerie nationale du Canada.

⁴ Voir par exemple les séries de croquis exécutés pendant l'expédition de Nipigon et de la Rivière-Rouge dans le volume de 1870.

⁵ Harper, «Ontario Painters», p. 29.

⁶ Taché, «Canada at the Universal Exhibition», classe 26, article 1.

⁷ 1881 et 1882, catalogues de la Section artistique de l'exposition industrielle de Toronto organisée sous les auspices de l'Ontario Society of Artists.

School of Practical Science (University of Toronto), the former Jarvis Collegiate and other institutions.⁹

artistes les plus réputés de la région torontoise⁸, on le met sur le même palier que Paul Kane et W. G. R. Hind.

L'artiste se double d'un professeur qui exerce une profonde influence dans les maisons d'enseignements, notamment la Toronto Normal School et la Toronto Model School, la Faculté des Sciences appliquées de l'Université de Toronto et l'ancien Institut Jarvis Collegiate⁹.

⁹ Biographical statement, National Gallery of Canada.

⁸ «Globe», Toronto, 28 juin 1870.

⁹ Notice biographique, Galerie nationale du Canada.

4. Prince Arthur Arriving for the Ceremony of Turning the First Sod of the Toronto, Grey and Bruce Railway, October 5th, 1869 at Weston, Ontario.

Water-colour and pen and ink on pencil;
18 1/4 x 27 7/8: 463 x 708.

Signed and dated recto in brushpoint, l.l.,
Armstrong 1869.

Inventory Number: I-32.

Negative Number: C-21861.

Provenance: C. R. Wilmott, Toronto.

4. L'arrivée du Prince Arthur à la cérémonie d'ouverture des travaux de construction du chemin de fer Toronto, Grey and Bruce, le 5 octobre 1869, à Weston, Ontario.

Aquarelle, plume et encre sur graphite,
18 1/4 x 27 7/8 po., 463 x 708 mm.

Signé et daté au pinceau au recto, b.g.,
Armstrong 1869.

N^o d'inventaire: I-32.

N^o du négatif: C-21861.

Provenance: C. R. Wilmott, Toronto

Yesterday forenoon the construction of the Toronto, Grey and Bruce Railway was inaugurated with an *eclat* and brilliancy which, perhaps, have not characterized the turning of the first sod of any railway in Canada, for no other railway in the Dominion can boast of having had its first sod turned by a Royal Prince. . . . A few hundred yards west of the village a platform was built close to the track. This led through a beautiful arch decked with evergreens, and surmounted by ensigns and crown and bannerets, bearing appropriate mottoes innumerable, into a quadrangle surrounded on all sides with sloping galleries crowded with schoolchildren and people of the neighbourhood all of whom were evidently in the highest state of expectancy to catch a glimpse of His Royal Highness. . . . The special constables had a sad time of it. Each was armed with a baton and had a bunch of ribbon in his button hole, but what could they do. Had it been an ordinary crowd it would have been an easy matter for in that case, no doubt, both the batons and the ribbons would have had their proper effect. But then the crowd was composed largely of ladies, and what



could Weston special constables do in the circumstances. They tried to coax the fair creatures to stand back; then they attempted to reason them into good behaviour, but of course all without avail. Then some of them got angry and flourished their batons and fumed and told them in good set terms that they must stand back, but the grandeur and Dido-like magnificence with which the Toronto ladies *looked over* the heads of the constables was a caution.

And as Mr. Armstrong was present taking a sketch of the scene, the whole affair will be permanently preserved. . . . It may be mentioned in closing that when the Prince had tumbled his two sods out of the barrow, a most indiscriminate scramble took place as to who should obtain possession of the precious earth. Ladies and gentlemen joined in the melee, and the two sods were soon torn all to pieces, and several parties in the cars homeward were seen to draw from their pockets a good sized tuft, and showing it to their less fortunate fellow travellers with as much gusto as if they had some relics from the ruins of Pompeii or the ancient palace of Thebes.

Toronto, *Globe*. Oct. 6, 1869.

5. Red River Expedition, Colonel Wolseley's Camp, Prince Arthur's Landing, on Lake Superior, Ontario, 1870.

Water-colour on pencil; 7 5/8 x 12 3/8: 193 x 314

Signed recto in pen and ink, l.r., *W. Armstrong* and dated recto in brushpoint, l.l., *July 1870*.

Inventory Number: 1-18.

Negative Number: C-11749.

Exhibition: *150 Years of Art In Manitoba*, Winnipeg Art Gallery, 1970, No.2.

5. Expédition de la rivière Rouge: le camp du colonel Wolseley au lieu-dit Prince Arthur's Landing, sur le rivage du lac Supérieur, 1870.

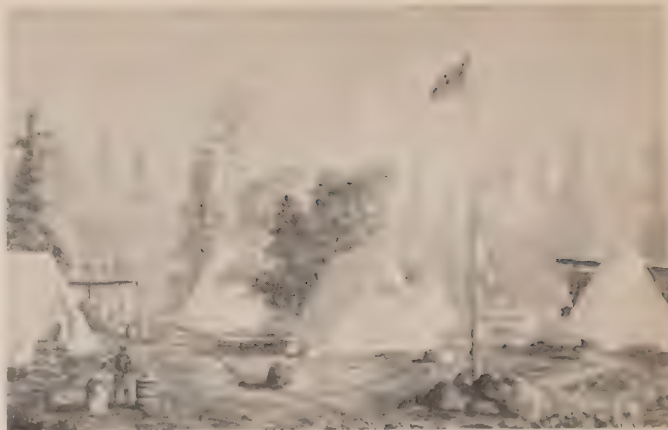
Aquarelle sur graphite, 7 5/8 x 12 3/8 po., 193 x 314 mm.

Signé au recto, à la plume et à l'encre, b.d., *W. Armstrong*; daté au pinceau au recto, b.g., *July 1870*.

N^o d'inventaire: 1:18.

N^o du négatif: C-11749.

Exposition: *150 Years of Art in Manitoba*, Winnipeg Art Gallery, 1970, n^o 2.



The organization of the Red River expedition is one of those delicate operations in which more than military skill is necessary to secure success. The exceptional character of the duty; the distance from the field of service; and the feelings of Provincial jealousy under which the work was commenced, all tended to make its success difficult; but when to this was added the restriction of the force to so many from each military district; when the volunteers discovered that they could not enter the service by companies as they had gone to the front to meet the Fenians, then was Col. Wolseley's duty rendered still more difficult. However, it has been the good fortune of the gallant colonel to have organized the expedition, in so far as he was concerned, without a single mishap; and in these days when military officers in high command are not exempt from the criticisms of the press, it is at the least fortunate for Col. Wolseley, that on all sides his efforts have met with general commendation.

It is as yet somewhat doubtful from the conflicting rumours that find their way into the papers, whether the expedition of which Col. Wolseley is Commander-in-Chief, is to be altogether a peaceful one or whether it may not meet with armed resistance. It is all the more satisfactory therefore to know that the men are under the direction of an officer who will keep them well in hand and provide as far as possible for all contingencies. A correspondent writing from "Prince Arthur's Landing", says:—"A gentleman who has spent many years in travelling through the lakes and woods of British North America, and who knows the route now about to be taken said with reference to the "Standing Orders", that the orders were excellent, and the precautions which Col. Wolseley had taken to prevent the woods being set on fire and to provide for possible sickness, evinced a knowledge of the country and its requirements which could hardly have been expected except from an old woodsman. It is not often that the English War Office—if it be the War Office—stumbles into the accident of putting the right man into the right place."

Canadian Illustrated News, June 25, 1870, p. 532.

Admiral Sir George Back (? -1878)

Entering the Navy as a Midshipman in 1808,¹ young Back quickly saw action and became a prisoner of war in France in 1809 after which he returned to active naval service in 1814. His first contact with the quest for knowledge of the Arctic regions occurred when he volunteered to accompany Sir John Franklin on the *Trent* in his expedition to Spitzbergen in 1817. Thereafter Back was involved in British Arctic exploration activities for the balance of his career in the British Navy, health permitting.

In 1819 he joined Franklin's first Overland Expedition to determine the position of the shore of the Polar Sea by following the Coppermine River to its mouth and tracing the coast.² Created a Lieutenant upon his return to England in 1822, Back returned to the Arctic with Franklin in 1824 on the second Overland Expedition which ended in 1827³ with an appointment as Commander. Under his leadership and with the support of the Royal Geographical Society, Back took a search party overland to determine the fate of Captain Ross⁴ leading an expedition up the Great Fish River to its mouth. Upon his return to England in 1835 the experienced Arctic explorer then led an expedition by sea to trace the coast of the Polar Sea between Point Turnagain and Regent's Inlet.⁵ The trials of this last foray into the Arctic invalidated its leader for six years. Knighted in 1839, appointed Admiral in 1857, vice-president of the Royal Geographical Society and a member of its council, Back received numerous medals and awards for his contribution to science.

An outstanding water-colourist, said to have learned the technique in France during imprisonment, Back recorded the country and the native peoples that the Arctic expeditions encountered. Records of the second Franklin Overland Expedition and Back's Overland

L'amiral sir George Back (? -1878)

Le jeune Back entre dans la marine en 1808 avec le grade d'aspirant¹ et passe très vite le baptême du feu; il est prisonnier de guerre en France en 1809 et, après sa libération, il revient dans la marine active en 1814. Son premier contact avec l'étude des régions arctiques date de 1817, alors qu'il se porte volontaire pour accompagner sir John Franklin dans son expédition au Spitzberg sur le *Trent*. Par la suite, quand sa santé le lui permet, Back participe à toutes les expéditions britanniques dans l'Arctique organisées pendant sa carrière dans la Royal Navy.

En 1819, il se joint à Franklin dans la première expédition terrestre, qui cherche à déterminer la position du rivage de l'Océan arctique en descendant le fleuve Coppermine jusqu'à son embouchure puis en suivant le littoral². Le marin est promu lieutenant au moment de son retour en Grande-Bretagne en 1822; il revient dans l'Arctique en 1824, toujours avec Franklin, lors de la deuxième expédition terrestre, qui se termine en 1827³. Back devient alors capitaine de frégate. Soutenu par la Royal Geographical Society, il dirige une expédition terrestre qui a pour but de découvrir le sort du capitaine Ross⁴; l'expédition s'arrête à l'embouchure du fleuve Great Fish. L'explorateur expérimenté est de retour en Angleterre en 1835; il en repart avec une expédition navale chargée de tracer la carte du littoral de l'Océan arctique entre le Cap Turnagain et Regent's Inlet⁵. Les épreuves endurées au cours de l'expédition rendent Back invalide pendant six ans. Anobli en 1839, nommé amiral en 1857, vice-président et membre du conseil de la Royal Geographical Society, le marin reçoit une foison de médailles et de prix pour ses contributions à la science. Back est un aquarelliste de grand talent; il aurait maîtrisé son art en France, alors qu'il était prisonnier. Il fixe sur le papier les paysages et les

¹ Navy Lists and "D.N.B." provide details of service.

² Franklin, "Narrative of a Journey to the Shores of the Polar Sea, in the Years 1819, 20, 21 and 22."

³ Franklin, "Narrative of a Second Expedition to the Shores of the Polar Sea in the Years 1825, 1826 and 1827."

⁴ Back, "Narrative of the Arctic Land Expedition."

⁵ Back, "Narrative of an Expedition in H.M.S. "Terror" undertaken with a view to Geographical Discovery on the Arctic Shore in the Years 1836-37."

¹ On trouvera des détails sur la carrière militaire de Back dans les annuaires de la Royal Navy et dans le "D.N.B."

² Franklin, «Narrative of a Journey to the Shores of the Polar Sea, in the Years 1819, 20, 21 and 22.»

³ Franklin, «Narrative of a Second Expedition to the Shores of the Polar Sea in the Years 1825, 1826 and 1827.»

⁴ Back, «Narrative of the Arctic Land Expedition.»

⁵ Back, «Narrative of an Expedition in H.M.S. «Terror» undertaken with a view to Geographical Discovery on the Arctic Shore in the Years 1836-37.»

Expedition up the Great Fish River are preserved in the Public Archives.

indigènes qu'il a vus au cours de ses expéditions dans l'Arctique. Les Archives publiques possèdent une excellente documentation sur la deuxième expédition terrestre de Franklin et sur celle de Back le long du Great Fish.

6. Eskimoes Greeting the Expedition, July 28, 1834.

Pencil drawing; 5 1/8 x 8 1/4: 530 x 209

Inscribed in pencil on facing page of the sketch-book, u.l., *Esquimaux — July 28th 1834*.

Inventory Number: 1-131.

Negative Number: C-37574

Published in: Back, G., *Narrative of the Arctic Land Expedition*, facing p. 378.

6. Les explorateurs rencontrent des esquimaux le 28 juillet 1834.

Graphite, 5 1/8 x 8 1/4 po., 130 x 209 mm.

Inscription: Graphite, en regard du dessin dans le carnet de croquis, h.g., *Esquimaux — July 28th 1834*.

N^o d'inventaire: 1-131.

N^o du négatif: C-37574.

Reproduction: Back, G., *Narrative of the Arctic Land Expedition*, en regard de la p. 378.

A fine open reach ahead at first held out the prospect of repaying us for lost time; but, at the end of three miles, the river became again pent in by almost meeting rocks of considerable altitude, the summits of which were crowned with the usual upright marks, still more numerous even than before. The disappearance of the surface line of water, and successive jets of mist thrown up against the grey rocks, gave unequivocal tokens of a fall; and, while examining the rapid that led to it, we perceived that, besides the marks on the eastern hill, there were many active and bustling figures, either pressing in a close group or running about from place to place, in manifest confusion. These were the Esquimaux, of whom we had so long and ardently wished to get a sight. Some called out to us, and others made signs, warning us, as we thought, to avoid the fall, and cross over to their side of the water: but when our intention of doing so was apparent, the men ran towards us, brandishing their spears, uttering loud yells, and, with wild gesticulations, motioning to us not to land. For all this I was quite prepared, knowing the alarm which they must naturally feel at beholding strangers issuing from a quarter whence hitherto the scourge of merciless warfare



only had visited their tribes. As the boat grounded they formed into a semicircle, about twenty-five paces distant; and with the same yelling of some unintelligible word, and the alternate elevation and depression of both extended arms, apparently continued in the highest state of excitement: until, landing alone, and without visible weapon, I walked deliberately up to them, and, imitating their own action of throwing up my hands, called out Timä,—peace. In an instant their spears were flung upon the ground; and, putting their hands on their breasts, they also called out Timä, with much more doubtless greatly to the purpose, but to me of course utterly unintelligible. However, I interpreted it into friendship; and, on that supposition, I endeavoured to make them comprehend that we were not Indians, but Kabloonds—Europeans—come to benefit not to injure them; and as they did not, like their neighbours to the north, go through the ceremony of rubbing noses by way of salutation, I adopted the John Bull fashion shaking each of them heartily by the hand. Then patting their breasts, according to their own manner, I conveyed to them, as well as I could, that the white men and Esquimaux were very good friends.

Back, *Narrative of the Arctic Land Expedition*. p. 378 ff.



7. View to the Seaward from Montreal Island, August 1, 1834.

Pencil drawing; 5 1/8 x 8 1/4: 130 x 210

Inscribed in pencil on facing page of the sketch-book, u.l.,
Aug. 1st in. refractⁿ. Land. Montreal Island.

Inventory Number: I-132. Negative Number C-37575.

Published in: Back, G., *Narrative of the Arctic Land Expedition*, facing p. 398.

7. La mer vue de l'île de Montréal, le 1^{er} août 1834.

Graphite, 5 1/8 x 8 1/4 po., 130 x 210 mm.

Inscription: Graphite, en regard du dessin dans le carnet de croquis, h.g.,, *Aug. 1^{er} in. refractⁿ. Land. Montreal Island.*
 N^o d'inventaire : I-132. N^o du négatif: C-37575.

Reproduction: Back, G., *Narrative of the Arctic Land Expedition*, en regard de la p. 398.

Towards night some men, who had been despatched to the westward, reported that we were not on the main shore, but on a large island adjoining to it; a discovery which they had accidentally made by following two deer until they swam across the narrow channel of separation. Upon this I called the place Montreal Island, in commemoration of the attention we had received from the public-spirited and hospitable inhabitants of that city; and as well from the existence of an inner passage, as from my own observation of the ice, I began again to entertain a hope that a south-west gale would clear a way for us, though in the direction towards which we were bound there was at present one compact mass before us to the horizon.

Back, *Narrative of the Arctic Land Expedition*. p. 399.

8. Lower View of Parry's Falls, North West Territories, 1835.

Water-colour on pencil; 5 1/2 x 16 1/2: 130 x 420

Inscribed on facing page of sketch-book, in ink, u.l.,
Lower View of Parrys Falls.

Inventory Number: I-150.

Negative Number: C-37573.

8. Les chutes de Parry, Territoires du Nord-Ouest, vues d'en bas, 1835.

Aquarelle sur graphite, 5 1/2 x 16 1/2 po., 130 x 420 mm.

Inscription: encre, en regard du dessin dans le carnet de croquis, h.g., *Lower View of Parrys Falls.*

N^o d'inventaire: I-150.

N^o du négatif: C-37573.

My first impression was of a strong resemblance to an iceberg in Smeerenberg Harbour, Spitzbergen. The whole face of the rocks forming the chasm was entirely coated with blue, green, and white ice, in thousands of pendent icicles: and there were, moreover, caverns, fissures, and overhanging ledges in all imaginable varieties of form, so curious and beautiful as to surpass any thing of which I had ever heard or read. The immediate approaches were extremely hazardous, nor could we obtain a perfect view of the lower fall, in consequence of the projection of the western cliffs. At the lowest position which we were able to attain, we were still more than a hundred feet above the level of the bed of the river beneath; and this, instead of being narrow enough to step across, as it had seemed from the opposite heights, was found to be at least two hundred feet wide.

The colour of the water varied from a very light to a very dark green; and the spray, which spread a dimness above, was thrown up in clouds of light grey. Niagara, Wilberforce's Falls in Hood's River, the falls of Kakabikka near Lake Superior, the Swiss or Italian Falls,—although they may each “charm the eye with dread,” are not to be compared to this for splendour of effect. It was the most imposing spectacle I had ever witnessed; and, as its berg-like appearance brought to mind associations of another scene, I bestowed upon it the name of our celebrated navigator, Sir Edward Parry, and called it Parry's Falls.

Back, *Narrative of the Arctic Land Expedition*. p. 452 f.



Major-General Philip John Bainbrigge (1817-1881)

In 1830 Bainbrigge entered the Royal Military Academy at Woolwich, graduating in 1833 as an outstanding student and receiving an appointment of 2nd Lieutenant in the Royal Engineers.¹ At his own request he was stationed overseas in Canada in 1836 and took part in the events of 1837 and 1838 in Lower Canada which resulted in the famous Durham Report. At Sorel he was responsible for saving the cannon before it was to cross a bridge weakened by the rebels. His extraordinary abilities were utilized in special survey duty along the frontier to recommend fortifications and other defensive measures.² His Canadian service, which was his only overseas service, ended in 1842.

Bainbrigge's career took an upward turn when he was sent to Prussia in 1844 to study their fortification system for a year and subsequently he was appointed to the Woolwich staff as Instructor of Fortifications. In 1854 as Professor of Fortifications he began a five year period of service on the Ordnance Select Committee. Concurrent with this service, and until 1862, he edited the *Professional Papers* of the Royal Engineers. Failing health required him to give up his activities in this same year, but in 1867 he acted as Assistant Boundary Commissioner for Parliamentary Buroughs. The later years of the retired officer's life were absorbed in charity work for the blind and the poor.

A large collection of his water-colours dealing with his Canadian experience is preserved in the Public Archives. A competent water-colourist, Bainbrigge strived for unusual pictorial effects, often selecting unusual points of view and creating compositions which are early indications of the advances of the art of the late 19th century in Continental Europe. The iconographic content ranges from the Madawaska Portage in the Maritimes to Amherstburg in what is now south-western Ontario.

Le major-général Philip John Bainbrigge (1817-1881)

Bainbrigge entre à la Royal Military Academy de Woolwich en 1830; élève brillant, il en sort en 1833 avec le grade de sous-lieutenant du génie.¹ En 1836, à sa demande, le gouvernement l'envoie au Canada, et il participe aux troubles de 1837-1838. À Sorel, l'officier évite un désastre à l'artillerie en l'empêchant de traverser un pont à la charpente affaiblie par les rebelles. On emploie ses talents remarquables dans des études de terrains en vue de la construction de fortifications.² En 1842, Bainbrigge rentre en Angleterre, mettant fin à sa première et dernière affectation outre-mer. Sa carrière militaire atteint un point tournant en 1844. On l'envoie passer un an en Prusse afin d'y étudier le système de fortifications prussien. Il devient ensuite chargé de cours à Woolwich, où il enseigne l'art des fortifications; en 1854, Bainbrigge est professeur de fortifications et membre du comité des armements. Il est aussi éditeur des *Professional Papers* des Royal Engineers jusqu'en 1862, alors que sa santé l'oblige à abandonner ses activités. En 1867, il est commissaire adjoint des limites des circonscriptions électorales. Dans les dernières années de sa vie, l'officier retraité se consacre aux œuvres charitables en aidant les aveugles et les pauvres.

Les Archives publiques possèdent une importante collection des aquarelles canadiennes de Bainbrigge. Aquarelliste accompli, il recherche l'effet, choisit souvent des points de vue originaux et crée des compositions qui annoncent la révolution artistique européenne de la fin du XIX^e siècle. Les paysages de Bainbrigge s'inspirent de contrées allant du Portage de Madawaska, dans les Maritimes, jusqu'à Amherstburg, en Ontario.

¹ Military service data obtained from regimental pay lists, muster lists of forces serving in British North America and the obituary note in "The Royal Engineers Journal", Jan. 2, 1882, p. 24. Record of his marriage in 1846 occurs in the "G.M.", 1846, p. 529.

² Copies of his reports can be found in W.O. 55, vol. 875, p. 304 ff. and p. 653 ff. (P.A.C. microfilm).

¹ Les renseignements d'ordre militaire proviennent des états de solde régimentaires, des rôles des forces affectées en Amérique du Nord britannique et de l'avis de décès paru dans «The Royal Engineers Journal», 2 janvier 1882, p. 24. L'artiste se marie en 1846, comme en témoigne le «G.M.», 1846, p. 529.

² On trouvera des copies de ses rapports dans W.O. 55, vol. DCCCXV, pp. 304 ss. et pp. 653 ss. (microfilm des A.P.C.).

9. Ruins of St. Eustache, Lower Canada, 1838.

Water-colour on pencil; 6 x 8 7/8 :
152 x 225

Inscribed verso in pencil, u.r., *S^t Eustache — after we had burnt it/attacked by the Royals, 32^d, 66th & 83^{r^d}/ Dec^r 14, 1837.*

Inventory Number: I-108.

Negative Number: C-11880.

9. Les ruines de Saint-Eustache, Bas-Canada, 1838.

Aquarelle sur graphite, 6 x 8 7/8 po.,
152 x 225 mm.

Inscription: Graphite, au verso, h.d., *S^t Eustache—after we had burnt it/attacked by the Royals, 32^d, 66th, & 83^{r^d}/Dec^r 14, 1837.*

N^o d'inventaire: I-108.

N^o du négatif: C-11880.



Le nombre des maisons brûlées dans le village s'élève à environ 60, et c'étaient à peu près les plus belles. Ceux qui avaient vu quelques jours auparavant ce riche et joli village, ne pouvaient retenir leurs larmes, en n'y trouvant plus que des ruines saccagées et des décombres sanglans. Les maisons même que le feu n'avait pas détruites, offraient un pitoyable spectacle, car elles avaient presque toutes été pillées et plus ou moins endommagées. Tout dans cette scène de désolation rappelait le carnage et la vengeance.

L'incendie n'avait pas été entièrement restreint au village; à un mille de l'église, sur les bords de la rivière, la belle maison de M. Bellanger avait été aussi réduite en cendres avec toutes ses dépendances. M. Bellanger était

un riche habitant; toutes ses récoltes furent brûlées dans ses bâtiments, et lui-même expie en prison le tort d'avoir été un des plus chauds partisans du Dr. Chénier.

St-Eustache était tout en ruines, et ses cendres fumaient encore, et cependant il y avait des gens assez barbares pour achever de détruire ce que le feu avait épargné. D'autres s'occupaient à piller avec une incroyable activité. Non seulement ils dépouillaient les morts et les laissaient entièrement nus, mais ils enlevaient tout ce qu'ils pouvaient déterrer dans les décombres. Des morceaux même de la cloche devinrent la proie de ces ravisseurs.

Abbé Jacques Paquin, *La Rébellion de 1837 à Saint-Eustache, Québec*, p. XLI.

10. St. Denis, Lower Canada, 1837.

Water-colour on pencil; 6 1/8 x 8 7/8:
155 x 225

Inscribed verso in ink *S^t Denis*, and in pencil, i.c., *S^t Denis when our Troops were forced to retire (1837)*.

Inventory Number: I-67.

Negative Number: C-2060.

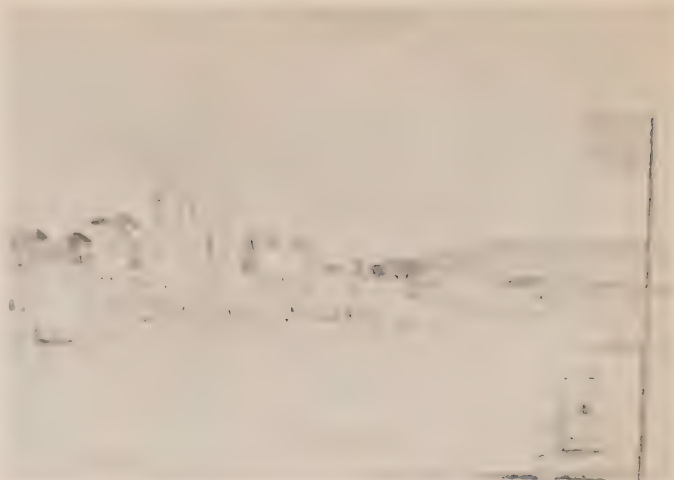
10. Saint Denis, Bas-Canada, 1837.

Aquarelle sur graphite, 6 1/8 x 8 7/8 po.,
155 x 225 mm.

Inscription: Encre, au verso, *S^t Denis*, et graphite, b.c., *S^t Denis when our Troops were forced to retire (1837)*.

N^o d'inventaire: I-67.

N^o du négatif: C-2060.



At ten o'clock, on the night of the 22nd of November, amidst incessant torrents of freezing rain, and up to their knees in the frozen mud, the troops under Colonel Gore, who was accompanied by Lieutenant-colonel Hughes, commanding the 24th, and two companies of the 66th, from Sorel, moved by a back road on St. Denis, in order to check the rebels, who were posted strongly at the intermediate village of St. Ours, and to avoid several bridges. Such was the state of the country from the condition of the climate at that advanced season, that the march occupied eleven hours and a half, or not quite a mile and a half an hour; and the mud was so deep and tenacious that it pulled off continually the men's boots and moccasins, whilst the cavalry were employed in driving away working parties, who had destroyed six bridges, and were destroying another; these bridges had therefore to be repaired, before the gun could be got over the small gullies and streams. They arrived before

St. Denis at half-past nine on the morning of the 23rd, exhausted and fatigued. As soon as they appeared, a heavy fire from the houses on the north-side of the village was opened upon them. . . .

The position chosen by the rebels was excellent and the stone house was so well flanked by others, and so well barricaded, that all attempts to carry it failed; whilst the communication with the opposite bank of the river being open to the enemy, they were continually reinforced; but their loss was severe, and amongst the slain was M. Ovide Perrault, a member of the House of Assembly. The brave Captain Markham was severely wounded in three places, whilst taking possession of a fortified house opposite to the stone building, at the point of the bayonet; and at length the order was given to retreat.

Bonnycastle, *Canada, As It Was, Is, And May Be*. vol. 1, p. 235 ff.

11. Amherstburg, Upper Canada, 1838.

Water-colour on pencil; 5 3/4 x 8 3/4:
146 x 222.

Inscribed verso in pencil, l.r., *Amherstburg. Aug^t 1838.* Verso contains a plan drawing in brushpoint of fortification and surrounding terrain.

Inventory Number: I-65.

Negative Number: C-11850.

11. Amherstburg, Haut-Canada, 1838.

Aquarelle sur graphite, 5 3/4 x 8 3/4 po.,
146 x 222 mm.

Inscription: Graphite, au verso, b.d.,
Amherstburg. Aug^t 1838. Au verso: plan
au pinceau des fortifications et des terres
avoisinantes.

N^o d'inventaire: I-65.

N^o du négatif: C-11850.



Amherstburgh is two hundred and sixty-nine miles by land from Toronto; has a population of about fifteen hundred, fluctuating, however, much beyond that by the continual arrival of black or coloured people migrating from the land of liberty, where they alone are doomed to slavery.

Sandwich, another village, sixteen miles westward, has a larger population; and near them is another settlement, named Windsor. The old French settlers in this part of Upper Canada are in larger numbers than elsewhere; and here, at nearly one thousand miles from Quebec, you meet the same Jean Baptiste face and feature, and hear the patois which was formerly the vernacular of the Canadas. The Upper Canadian Frenchman retains, how-

ever, his loyalty to England, with his native good-humour and bienseance; and I know few more estimable people than the farmers and French gentlemen of this part of the world.

Amherstburgh and its vicinity is celebrated for the manufacture of a beautiful straw-plat; and the summer traveller should not neglect to provide himself with a hat of Amherstburg manufacture. Near the town is the Huron settlement, where a branch of the Huron Indians have a large tract of land allotted to them, which is so far worthy of a visit, as it is the first opportunity you may have of seeing the Indian in an half-civilized condition.

Bonnycastle, *The Canadas in 1841*. vol. 1, p. 271 ff.

12. Chambly, Lower Canada, 1838.

Water-colour on pencil, with scraping and blotting. Paper is creased about one inch from the top; 6 x 8 5/8: 152 x 219.

Inscribed verso in pencil, c., *Fort & church Chambly - 1838.*

Inventory Number: I-72

Negative Number: C-11856.

12. Chambly, Bas-Canada, 1838.

Aquarelle sur graphite, traitée au racloir et au buvard; la feuille de papier a été pliée à environ un pouce du haut, 6 x 8 5/8 po., 152 x 219 mm.

Inscription: Graphite, au verso, c., *Fort & church Chambly - 1838.*

N^o d'inventaire: I-72.

N^o du négatif: C-11856.



Dans ses limites se trouve le superbe élargissement de la rivière appelé le Bassin de Chambly, presque de forme circulaire, et d'environ deux milles de diamètre, embelli de plusieurs petites îles couvertes d'une belle verdure et de bois naturels, et aussi agréablement disposées que si l'art y avait employé son pouvoir. Trois de ces îles sont situées à l'embouchure de la rivière Montréal; quelques autres plus petites, appelées les Îlots de St. Jean, sont placées d'une manière très-pittoresque à la descente du rapide de Chambly dans le bassin; le sombre feuillage des bois qui les couvre presque entièrement, forme un contraste agréable avec la blancheur éclatante du courant brisé. A l'ouest du bassin est le Fort Chambly, qui, vu d'une certaine distance, ressemble assez à un ancien château. Il fut bâti en pierre par Mr. de Chambly, quelques années avant la conquête du Canada par les Anglais, et c'est le seul de cette espèce qui soit dans la province; sa forme est à peu près carrée, et il contient plusieurs bâtimens, et tous les moyens nécessaires de défense usités dans les temps modernes; il a été depuis peu solidement réparé; les approches n'en sont défendues par aucun ouvrage extérieur, et il n'y a pas de fossé alentour. Avant les dernières hostilités avec l'Amérique, sa garnison ne consistait que dans un petit

détachement d'environ deux compagnies; mais quand la guerre a commencé, sa position avantageuse, et sa proximité de la frontière ennemie, l'ont fait considérer comme un fort point d'appui, où l'on pouvait assembler les troupes, et former un dépôt considérable: durant la saison des opérations, en 1812, 1813 et 1814, il y a toujours eu une force considérable campée dans la plaine qui est auprès, et la dernière année cette force excédait 6000 hommes: durant cette époque on a élevé de nouveaux magasins et d'autres bâtimens sur le terrain qui a toujours été réservé par le gouvernement pour cet effet. Le village de Chambly est à l'ouest du Richelieu, non loin du fort; il contient 90 ou 100 maisons, la plupart de bois, qui forment une principale rue . . . Cet endroit est un grand passage, en ce que la principale route de Montréal aux États Unis le traverse, ce qui, joint au concours continuel occasionné par les moulins, donne beaucoup d'activité aux marchands et aux artisans, et contribue beaucoup à en faire un lieu de résidence très-gai; on compte parmi les habitans plusieurs des familles les plus respectables du district qui y sont attirées par l'agrément de la situation.

Bouchette, *Description Topographique de la Province du Bas Canada avec des Remarques sur Le Haut Canada.* p. 174 ss.



13. Jones Falls, Rideau Canal, Upper Canada, ca. 1838.

Water-colour on pencil, some scraping; 6 x 8 5/8: 152 x 219.

Inscribed recto in pencil, c., *Jone's Falls*, verso in pencil, c., *Jones Falls Rideau*.

Inventory Number: I-47. Negative Number: C-11835.

13. Jones Falls, canal Rideau, Haut-Canada, v. 1838.

Aquarelle sur graphite, traces de raclage, 6 x 8 5/8 po., 152 x 219 mm.

Inscription: Graphite, au recto, c., *Jone's Falls*; graphite, au verso, c., *Jones Falls Rideau*.

N^o d'inventaire: I-47. N^o du négatif: C-11835.

In the beginning of June, we embarked in the small steamer, 'Otter', towing barges containing the men of the detachment of the 14th Regiment, and began the navigation of the Rideau Canal, which connects — by a series of locks and dams, of most expensive workmanship (and which cost upwards of a million) — the waters of the Ottawa with those of Lake Ontario, and thus avoiding the United States frontier.

We found the Rideau a hot ditch at this season, and beginning to be infested with musquitoes; there was no casing to the hot funnel of the steamer, which also added to our discomfort. It was painful to witness the hundreds of dead trees of the forest standing, with their grey trunks and leafless boughs, like ghosts in the water. Sometimes we navigated lakes, and in the evening had an opportunity of fishing for bass, or padding in a canoe, "a trick" I first acquired among the Burmans of the Irrawaddy.

Alexander, *L'Acadie*, p. 11 ff.



14. From My Window, Quebec, Lower Canada, 1840.

Water-colour on pencil; 7 1/4 x 10 1/2: 189 x 261.

Inscribed verso in pencil, c., *From my window/Quebec. l.c., View from my window 1840.*

Inventory Number: I-112. Negative Number: C-11884.

14. Vue de ma fenêtre à Québec, Bas-Canada, 1840.

Aquarelle sur graphite, 7 1/4 x 10 1/2 po., 189 x 261 mm.

Inscription: Graphite, au verso, c., *From my window/Quebec; b.c., View from my window 1840.*

N^o d'inventaire: I-112. N^o du négatif: C-11884.

Trades and professions, though not so numerous in Quebec and the other towns of Canada as in those of England, or even the United States, yet are much more so than is generally known; and there are few articles requisite for use in that country but what may be easily procured. There are saddlers*, blacksmiths, carpenters,

mill-wrights, calash and cariole-builders, ship-builders, tanners, cabinet-makers, house-painters, bakers, tailors, tinmen, hatters, shoe-makers and sail-makers, block- and mast-makers, barbers and perfumers, auctioneers and brokers, spruce-beer merchants, a hop-planter, a dancing-master, a few school-masters, and two music-masters; besides a quantum sufficit of physicians, surgeons, and practitioners in pharmacy; one of whom, who resides at Quebec, has "one of the neatest and best provided shops for the three branches in the province." There is no paucity of store-keepers and merchants; neither is there any lack of bishops, priests and curates, judges, advocates, notaries and magistrates, military men and tavern-keepers.

Lambert, *Travels Through Canada*. vol. 1, p. 104 f.

*P. Cerat was a saddler.

*P. Cerat était sellier.

15. Fort Niagara from Fort Mississauga, Upper Canada, 1840.

Water-colour on pencil with blotting;
6 5/8 x 9 3/4 po., 168 x 247.

Inscribed verso in pencil, l.r., *Fort Niagara
from F^t Mississauga -- 1840.*

Inventory Number: I-134.

Negative Number: C-11899.

15. Le fort Niagara vu du fort Mississauga, Haut-Canada, 1840.

Aquarelle sur graphite, traitée au buvard,
6 5/8 x 9 3/4 po., 168 x 247 mm.

Inscription: Graphite, au verso, b.d., *Fort
Niagara from F^t Mississauga -- 1840.*

N^o d'inventaire: I-134.

N^o du négatif: C-11899.



The common above the town [of Niagara] is intersected with the breastworks and redoubts of the English and Americans, as each party alternately had possession. The most extensive of them, dignified with the appellation of Fort George, contains some low wooden decayed barracks; and another below the town, in a still more mouldering state, is named Fort Mississagua, from a tribe of Indians, the original possessors of the tract of country between it and Fort Erie, thirty miles distant. These works, which are now rapidly crumbling into dust, and possess but the shadow of their former greatness, might with some trifling expense be again rendered formidable. At the present time they are only put to shame by the neat, white appearance of the American fort Niagara, which being built exactly opposite the English town, and not 800 yards distant, might annoy it by a very effective bombardment. During the late war it was rendered almost useless, being surprised by Colonel Murray during the night, when the officer in command of the garrison had retired to his private residence two miles distant, and the royal salute fired for the capture first conveyed

to him the news of the loss of his post. It was built by the French so far back as 1725, passed into the hands of the British by the conquest of Canada in 1759, was ceded by treaty to the United States in 1794, and restored to them after the peace of 1814. A long spit or bar of sand, running out from it into the lake, compels vessels bound up the river to pass under the guns of Fort Mississagua, which completely commands the entrance. Coke, *A Subaltern's Furlough*. p. 313 f.

The fort [Mississauga] is garrisoned by a strong military detachment, the appearance of which contributes greatly to the cheerfulness of the place, whilst the officers and the residents derive the mutual advantage of contributing reciprocally to their pleasures, by forming a small circle of society. Niagara was formerly the seat of government of Upper Canada; but Governor Simcoe, who resided there, having laid the foundation of York, transferred his residence to the latter place, which afterwards became the capital.

Bouchette, *The British Dominions in North America*. p. 99.

Sir Henry William Barnard (1799-1857)

Born in a family with strong Church of England affiliations, Barnard acquired an education at Westminster and later at Sandhurst. He obtained a commission in the Grenadier Guards in 1814 and was with the British troops in the occupation of Paris during the Napoleonic Wars.¹ Achieving the rank of Captain by 1822, Barnard served in the West Indies and later in Canada with his battalion, frequently holding staff appointments during this period of his career. His Canadian service encompassed the events of 1837-38 and lasted until 1842. The most significant portion of his career occurred after his Canadian posting when, on the accession of General Simpson to the position of chief command, Barnard became his Chief of Staff in the Crimea. After various postings in England and abroad, in 1857 Barnard received an appointment to the staff in Bengal where he was responsible for maintaining the British position during the Indian Rebellion of 1857. He fell, not in battle, but to cholera which was at this time moving through the British forces.

The Sigmund Samuel Canadiana Gallery of the Royal Ontario Museum possesses the largest collection of Barnard water-colours in this country. His work covers the usual Niagara, Montreal and Quebec subjects, but in addition there are some interesting views of the workings of the Erie Canal. The free calligraphic qualities of the picture exhibited occur only in a few of his other known works.

Sir Henry William Barnard (1799-1857)

La famille dont Barnard est issu a des liens très étroits avec l'Église. Le jeune homme fait ses études à Westminster, puis à Sandhurst, d'où il sort pour entrer aux Grenadier Guards en 1814. Il fait partie des troupes britanniques qui occupent Paris à l'époque des guerres napoléoniennes¹. Promu capitaine en 1822, Barnard sert aux Antilles puis au Canada, où il commande un bataillon; à ce stade de sa carrière, il est souvent affecté à divers états-majors. L'officier reste au Canada jusqu'en 1842; il est témoin des troubles de 1837-1838. C'est après avoir quitté le Canada pour la Crimée que Barnard atteint au plus haut sommet de sa carrière: lorsque le général Simpson devient commandant en chef des forces alliées, il nomme Barnard chef de son état-major. Par la suite, l'officier est affecté à divers postes en Angleterre et à l'étranger; en 1857, il est attaché à l'état-major au Bengale, où il est responsable du maintien de la position britannique au cours de la révolte des Cipayes, en 1857. Il ne meurt pas au combat, mais succombe au choléra qui décime les troupes britanniques.

La Sigmund Samuel Canadiana Gallery du Royal Ontario Museum possède la plus importante collection d'aquarelles de Barnard au pays; l'artiste peint les sujets ordinaires de Niagara, de Montréal et de Québec, mais il donne également des vues intéressantes des travaux du canal Erié. Le tracé libre du dessin exposé ne se retrouve que rarement dans les œuvres connues de l'artiste.

¹ Military service data compiled from the regimental pay lists, muster lists of the forces serving in British North America, and the Army Lists. Biographical data contained in the entry in the "D.N.B."

¹ Les renseignements d'ordre militaire proviennent des états de solde régimentaires, des rôles des forces affectées en Amérique du Nord britannique et des annuaires de l'Armée. Les données biographiques sont tirées de la notice du «D.N.B.»



16. Village of Point Lévis, Lower Canada, ca. 1838.

Sepia wash on pencil: 10 3/4 x 13 1/2: 273 x 343.

Inscribed recto in ink, u.c., *Village of Point Levi.*

Inventory Number: I-3. Negative Number: C-11923.

16. Le village de la Pointe Lévis, Bas-Canada, v. 1838.

Lavis à la sépia sur graphite, 10 3/4 x 13 1/2 po.,
273 x 343 mm.

Inscription: Encre, au recto, h.c., *Village of Point Levi.*

N° d'inventaire: I-3. N° du négatif: C-11923.

... à main droite la Pointe Levi, avec son église et un groupe de maisons blanches, plusieurs autres promontoires sur le même rivage revêtus de grands arbres; en face le rivage occidental de l'Ile superbe et pittoresque d'Orléans, qui présente de charmans et riches terrains en pente presque jusqu'au bord de l'eau, couronnés par des bois hauts et épais, et décorés partout de jolies fermes, le tout ensemble offre à l'observateur un spectacle intéressant et agréable. . . .

Bouchette, *Description Topographique de la Province du Bas Canada avec des Remarques sur Le Haut Canada*, p. 496.

Mrs. Fanny Bayfield (1814-1891)¹

An accomplished lady amateur who, it is said, was taught to draw and paint by one of Queen Victoria's drawing teachers, Mrs. Bayfield spent most of her life in Canada, having immigrated to Quebec in her early youth.² The daughter of General Charles Wright, the artist married a naval officer and surveyor, Admiral Henry Wolsey Bayfield, who originally compiled the data which makes up the *St. Lawrence Pilot*. As Surveyor for the Admiralty in British North America from 1817 to 1857 Bayfield made surveys of the Great Lakes and St. Lawrence water systems and considerable portions of the eastern Canadian maritime coastline. The Bayfields lived in Quebec from 1838 to 1841 and in Charlottetown from 1841 to 1891 where Mrs. Bayfield taught drawing and music to the young ladies of the community. The example of her work exhibited is a page from a fine album of water-colours of wild flowers and butterflies which, in addition to several views of Quebec, comprises the Bayfield collection in the Public Archives.

M^{me} Fanny Bayfield (1814-1891)¹

Artiste amateur accomplie, qui aurait appris à dessiner et à peindre de l'un des professeurs de la reine Victoria, M^{me} Bayfield immigre à Québec dans sa jeunesse et passe la plus grande partie de sa vie au Canada². L'artiste est la fille du général Charles Wright; elle épouse un officier de marine doublé d'un topographe, l'amiral Henry Wolsey Bayfield, à qui l'on doit la compilation des données nécessaires à la réalisation du *St. Lawrence Pilot*. Topographe de l'amirauté en Amérique du Nord britannique de 1817 à 1857, Bayfield fait des relevés du bassin des Grands Lacs et du Saint-Laurent ainsi que d'une très large part du littoral atlantique du Canada. Le marin et son épouse habitent Québec de 1838 à 1841 pour ensuite déménager à Charlottetown, où ils résident de 1841 à 1891; c'est là que M^{me} Bayfield enseigne le dessin et la musique aux jeunes filles de la ville. L'œuvre exposée est une page d'un bel album d'aquarelles représentant des fleurs sauvages et des papillons. Si l'on fait exception de plusieurs vues de Québec, cet album constitue toute la collection Bayfield des Archives publiques.

¹ Harper, "Early Painters", p. 20.

² Communications from the donor of the album, Mrs. P.B. Freeland, Victoria, B.C. and T.E. McNutt, Charlottetown, P.E.I.

¹ Harper, « Early Painters », p. 20.

² Ces renseignements nous ont été communiqués par la donatrice de l'album, M^{me} P.B. Freeland, Victoria, C.-B., et par T.E. McNutt, Charlottetown, I.-P.-E.

17. Bloodroot, Dog's-Tooth Violet and Red Trillium.

Water-colour on pencil; 14 3/4 x 11 3/8: 374 x 289.

Inscribed recto in ink, b., 1. *Sanquinaria Canadensis*/ 2. *Erythronium* — or Dog's tooth Violet/ 3. *Trillium*.

Inventory Number: Bayfield Album.

Negative Number: C-35943.

Provenance: Mrs. P. B. Freeland, Victoria, British Columbia.

17. Sanguinaire, érythrone et trille rouge.

Aquarelle sur graphite, 14 3/4 x 11 3/8 po., 374 x 289 mm.

Inscription: Encre, au recto, b., 1. *Sanquinaria Canadensis*/ 2. *Erythronium* — or Dog's tooth Violet/ 3. *Trillium*.

N^o d'inventaire: Album Bayfield.

N^o du négatif: C-35943.

Provenance: M^{me} P.B. Freeland, Victoria, Colombie-Britannique.



Purple Trillium.

"Few of our indigenous plants surpass the Trillium in elegance and beauty, and they are all endowed with valuable medicinal properties. The root of the Purple Trillium is generally believed to be the most active. Tannin and Bitter Extract form two of its most remarkable ingredients." So says that intelligent writer on the medicinal plants of North America, Dr. Charles Lee. There are three of the dark flowered Trillium enumerated by Gray, two of which appear to be common to our Canadian soil, *T. erectum* and *T. sessile*. The latter is smaller, and often the dull chocolate colour of the pointed petals assumes a livid greenish hue. It is earlier in flowering, appearing at the beginning of May, at the same time with *T. nivale*, the "Dwarf White" or "Snowy Trillium."

Under cultivation the flowers of all the species become very ornamental; they require black leaf mould and moderate shade, and, if left to grow undisturbed, increase and continue to flower, year after year, in the borders or shrubbery.

The seeds when ripe are easily obtained; they are hard and bony, several in each division of the three celled capsule. The roots of these plants are thick, wrinkled, fleshy, and contain the medicinal principle described by Dr. Lee.

Traill, *Canadian Wild Flowers*. p. 39 f.

Blood-Root.

The Blood-root grows in large beds; each knob of the root sends up one leaf, and its accompanying flower bud which it kindly enfolds as if to protect the fair frail blossom from the chilling winds and showers of hail and sleet. The leaf is of a greyish or blueish green, at first the underside, which is the part exposed to view, is salmon coloured veined with red, but as it expands and enlarges the outer surface darkens into deeper green. The blossom is composed of many petals, varying from eight to twelve. The many stamens are of a bright orange yellow. The stigma is two-lobed, and the style short or sessile. The seed is contained in an oblong pod of two valves. The seeds are of a bright red brown colour. The ivory white petals are oblong, blunt, or sometimes pointed; the inner ones narrower than the outer, at first

concave, but opening out as the flower matures. Under cultivation the blossom of the Blood-root increases in size, but the plant does not seem to spread and multiply freely as in its native soil. It is one of our most lovely native Spring flowers. It is a pity that, with the march of civilization, we shall soon lose its fair pure blossoms. It is easily cultivated, and repays care by the increase in size of the flowers, ripening the seeds perfectly and freely.

Traill, *Studies of Plant Life in Canada*, p. 11.

Dog-toothed Violet (Adders-tongue)

In rich black mould, on the low banks of creeks and open woodlands, large beds of these elegant lilies may be seen piercing the softened ground in the month of April; the broad lanceolate leaves are beautifully clouded with purple or reddish brown, or sometimes with milky

white. Each bulb of the second year's growth produces two leaves, and between these rises a round naked scape, (or flower stem), terminated by a drooping yellow bell. The unfolded bud is striped with lines of dark purple. A few hours of sunshine and warm wind soon expands the flower, which is composed of six coloured sepals, recurved which form a lily-like turbaned flower; each segment grooved, and spotted at the base, with oblong purplish brown dots. The outer surface of the sepals are marked with dark lines. The stamens are six; anthers, oblong; pollen of a brick-red, or dull orange colour, varying to yellow. The style is club-shaped; stigmas three, united.

This elegant yellow lily bends downward when expanded, as if to hide its glories from the full glare of the sun-light. The clouded leaves are of an oily smoothness, resisting the moisture of rain and dew.

Traill, *Canadian Wild Flowers*, p. 29 f.

Dr. John Jeremiah Bigsby (1792-1881)

As a medical officer with the British Army,¹ Dr. Bigsby went first to South Africa in 1817 and afterwards, in 1818, to British North America. He took his degree in Edinburgh in 1814. Although a physician he is not remembered for this aspect of his career, but rather as a geologist, especially with reference to Canada. A commission in 1819 to study the geology of Upper Canada resulted in the publication of *Notes on the Geography and the Geology of Lake Huron* (London, 1824). Probably to further his knowledge of the geology of the more remote areas of the upper province, the artist became the Secretary and Medical Officer of the Canadian Boundary Commission of 1822. In 1827 he returned to England where he practised medicine until 1846 in Newark, Nottinghamshire and then London. In 1823, as a result of his contribution to the geological knowledge of the Canadas, he was elected a fellow of the Geological Society and, in 1869, of the Royal Society. Three of his publications which have direct reference to Canada are listed in Morgan's *Biblioteca Canadensis*, but he also published other papers on medical and geological subjects. Twenty-seven papers are listed in the "Catalogue of Scientific Papers" of the Royal Society (1800-1873).

From an historical point of view Bigsby's most important work is the book entitled *By Shoe and Canoe or Pictures of Travels in The Canadas* (London, 1850) in which the author recounts his experiences in Upper and Lower Canada. The first edition contains several illustrations based on the drawings the artist made in the 1820's but the Public Archives also possesses the author's personal copy which he had prepared for a subsequent edition with additional notes and a substantial number of new illustrations, in the form of small pen and ink and pencil drawings. The exhibited drawing is one of a series not in the book, but in the Public Archives collection.

Le docteur John Jeremiah Bigsby (1792-1881)

Bigsby obtient son diplôme de médecine à Édimbourg, en 1814, puis devient médecin militaire dans l'armée britannique¹, qui l'envoie d'abord en Afrique du Sud, en 1817, puis, l'année suivante, en Amérique du Nord britannique. Bigsby est médecin, mais il a surtout laissé sa marque en qualité de géologue, particulièrement en ce qui a trait au Canada. En 1819, on ordonne au jeune officier de faire une étude géologique du Haut-Canada. Bigsby en tire la matière de *Notes on the Geography and the Geology of Lake Huron* (Londres, 1824). C'est sans doute afin d'approfondir sa connaissance de la géologie des coins les plus reculés de la province occidentale que l'artiste devient secrétaire et médecin de la Canadian Boundary Commission de 1822. Il entre en Angleterre en 1827 pour y pratiquer la médecine jusqu'en 1846, d'abord à Newark, dans le Nottinghamshire, puis à Londres. Sa contribution à la géologie des deux Canadas lui vaut en 1823 d'être élu membre de la Geological Society et, en 1869, de la Royal Society. La *Biblioteca Canadensis* de Morgan cite trois des publications de Bigsby, qui ont des rapports directs avec le Canada; le géologue publie cependant d'autres articles sur la médecine et la géologie, et le "Catalogue of Scientific Papers" de la Royal Society (1800-1873) fait mention de 27 documents de ce genre.

Du point de vue historique, l'ouvrage le plus important de Bigsby est un livre intitulé *By Shoe and Canoe or Pictures of Travels in The Canadas* (Londres; 1850), où l'auteur relate les expériences qu'il a vécues dans le Haut-Canada et au Bas-Canada. La première édition de ce volume comprend plusieurs illustrations inspirées des dessins que l'artiste exécute au cours des années 1820. Cependant les Archives publiques ont en main l'exemplaire personnel de l'auteur. Celui-ci l'a préparé en vue d'une édition future, en y ajoutant des notes et un assez grand nombre d'illustrations nouvelles, qui sont de petits dessins à la plume, à l'encre et au graphite. Le dessin exposé ici fait partie d'une série qui n'est pas tirée du livre mais qui fait également partie de la collection des Archives publiques.

¹ «D.N.B.»

¹ «D.N.B.»



18. **Village of Waterloo, Upper Canada, 1820.**

Pen and ink on pencil; 4 3/8 x 7 1/2: 111 x 190.

Inscribed recto in ink, b., *May 29/20 Head of Riv. Niagara. Village of Waterloo. Glimpse of L. Erie.*

Inventory Number: I-18. Negative Number: C-11639.

18. **Le Village de Waterloo, Haut-Canada, 1820.**

Plume et encre sur graphite, 4 3/8 x 7 1/2 po., 111 x 190 mm.

Inscription: Encre, au recto, b., *May 29/20 Head of Riv. Niagara. Village of Waterloo. Glimpse of L. Erie.*

No d'inventaire: I-18. N° du négatif C-11639.

The land on either shore [of the Niagara River] looked most charming. I envied the very cattle which were browsing in the pastures, in gentle contention with the mosquitoes. In due season, to my undisguisable joy, we anchored inside a reef near the Village of Waterloo, our destined haven; and we landed, thankful to our divine Preserver for a new and signal mercy.

One sloop foundered; its crew and passengers all lost.* There happened to be but few vessels on the lake. These were much damaged.

We are within about twenty miles of the Falls of Niagara: thither we shall next repair.
Bigsby, *By Shoe and Canoe*, p. 352.

* The sloop on which Bigsby was travelling had just experienced a two-day and three-night storm on Lake Erie.

* Le sloop qu'avait emprunté Bigsby pour ce voyage sortait d'une tempête de deux jours et de trois nuits sur le lac Érie.

Lieutenant-Colonel James Fox Bland (act. 1846-1886)

Entering the British Army in 1846 with the purchase of his first commission as an Ensign,¹ Bland commenced an active service career that lasted until 1870 when he retired on half pay. Last mention of him in the Army List appears to be 1886. With the 76th Regiment, Bland served in Corfu, Canada, and India. His Canadian service was brief, with postings in the Maritimes from 1853 to 1857. From 1854 to 1856 most of the Regiment was stationed at Halifax, Nova Scotia. In 1868 the artist received the appointment of Chief Inspector of Musketry in Madras, India.

Not many of Bland's water-colours are known, but further evidence of his picture making activity appears in the *Illustrated London News*.²

Le lieutenant-colonel James Fox Bland (act. 1846-1886)

En 1846, Bland entre dans l'armée britannique en achetant une charge d'enseigne¹, puis entreprend une carrière dans l'active qui dure jusqu'en 1870, alors qu'il prend sa retraite à demi-solde. L'annuaire de l'Armée cite son nom pour la dernière fois en 1886. Bland est affecté au 76^{ème} régiment et sert à Corfou, au Canada et en Inde. Il ne séjourne que quatre ans au Canada, où il est en garnison dans les Maritimes de 1853 à 1857; la plus grande partie des effectifs du régiment sont affectés à Halifax, Nouvelle-Écosse, de 1854 à 1856. En 1868, l'artiste est nommé inspecteur en chef de la mousqueterie à Madras, en Inde.

On connaît assez peu d'aquarelles de Bland, mais son activité artistique ne s'arrête pas là, comme en témoignent certaines images de l'*Illustrated London News*.

¹ Details of military service from the Army Lists. No other information regarding this artist has been found.

² "Illustrated London News," May 19, 1855.

¹ Les renseignements sur la carrière militaire de l'artiste sont tirés des annuaires de l'Armée. On ne possède aucun autre document à son sujet.

² «Illustrated London News», 19 mai 1855.



19. Encampment of Artillery and 76th Regiment at Point Pleasant, Halifax, Nova Scotia, 1855.

Water-colour on pencil; 8 1/4 x 18 1/2: 216 x 470.

Inventory Number: I-1.

Negative Number: C-496.

19. Campement de l'artillerie et du 76^{ème} régiment à Point Pleasant, Halifax, Nouvelle-Écosse, 1855.

Aquarelle sur graphite, 8 1/4 x 18 1/2 po., 216 x 470 mm.

N^o d'inventaire: I-1.

N^o du négatif: C-496.

The Seventy-sixth Regiment has pitched its tents here among the evergreens. Yonder you see the soldiers, looking like masses of red fruit amidst the spicy verdure of the spruces. Row upon row of tents, and file upon file of men standing at ease, each one before his knapsack, his little leather household, with its shoes, socks, shirts, brushes, razors, and other furniture open for inspection. And there is Sir John Gaspard le Marchant, with a brilliant staff, engaged in the pleasant duty of picking a

personal quarrel with each medal-decorated hero, and marking down every hole in his socks, and every gap in his comb, for the honor of the service. And this Point Pleasant is a lovely place too, with a broad look-out in front, for yonder lies the blue harbor and the ocean deeps. Just back of the tents is the cookery of the camp, huge mounds of loose stones, with grooves at the top, very like the architecture of a cranberry-pie; and if the simile be an homely one, it is the best that comes to mind to convey an idea of those regimental stoves, with their seams and channels of fire, over which potatoes bubble, and roast and boiled send forth a savory odor. And here and there, wistfully regarding this active scene, amid the green shrubbery, stands a sentinel before his sentry-box, built of spruce boughs wrought into a mimic military temple, and fanciful enough, too, for a garden of roses.

Cozzens, *Acadia*. p. 27 f.

Captain John Herbert Caddy (1801-1883)

A Canadian born artist, John Herbert Caddy¹ was the son of Captain John T. Caddy of the Royal Artillery and Hannah Goddard. Born in Quebec, the artist as a boy lived in the garrison at Fort Malden near Amherstburg on the Canada-United States border close to Detroit. The youth began his military career at the Royal Military Academy (Woolwich, 1815) and proceeded through the ranks without any outstanding success, serving several tours of duty with the Royal Artillery in the debilitating West Indies. In 1828 he married Georgiana Hamilton. While posted in British Honduras in 1839 Caddy collaborated with Patrick Walker in the first archaeological excavation at Palenque which resulted in some remarkable water-colours of the architecture and the artifacts. But in official government circles the expedition was treated as a failure. To be sure Caddy showed the drawings to the Society of Antiquaries in 1842, but there was no fame in future publication for the aspiring Caddy. He had an earlier interest in publishing views of the West Indies and had planned a publication of four folios to be printed by Ackermann; only a quarter of the projected series came out in print in 1837.

In 1842 Caddy retired on half pay to the country of his birth and became the first city engineer of London, Ontario and later an engineer on the Great Western Railway at Hamilton. Upon full retirement he took up water-colour painting as a serious vocation, winning prizes both as an amateur and as a professional in the Upper Canada Provincial Exhibitions, at the same time as William Armstrong.² The retired officer also taught art to the ladies at the Wesleyan Female College in Hamilton.

Le capitaine John Herbert Caddy (1801-1883)

Canadien de naissance, John Herbert Caddy¹ est le fils du capitaine John T. Caddy, de la Royal Artillery, et de Hannah Goddard. Né à Québec, l'artiste passe son enfance dans la garnison de Fort Malden, poste situé sur la frontière canado-américaine, près d'Amherstburg, dans la région de Détroit. Le jeune homme débute dans la carrière militaire en faisant ses études à l'école de Woolwich (1815) et monte lentement en grade sans jamais obtenir de succès retentissants. Officier de la Royal Artillery, il connaît plusieurs périodes de service dans le climat débilisant des Antilles. Caddy épouse Georgina Hamilton en 1828. Pendant son affectation au Honduras britannique, l'artiste prend part en 1839 aux premières fouilles archéologiques de Palenque, en compagnie de Patrick Walker; il tire de cette expérience quelques aquarelles remarquables, représentant les bâtiments et les pièces archéologiques, mais l'expédition est tenue pour un échec dans les milieux gouvernementaux officiels. Certes, Caddy présente ses dessins à la Society of Antiquaries en 1842, mais il se rend vite compte qu'il ne peut espérer conquérir la gloire par des publications. Auparavant, l'artiste a manifesté quelques intérêts pour la publication de vues des Antilles; il envisage alors de publier quatre cartons qui doivent être imprimés chez Ackermann; le quart seulement de la série prévue est édité en 1837.

En 1842, Caddy prend sa retraite à demi-solde et rentre au pays natal. Il devient le premier ingénieur de la ville de London, Ontario, et travaille par la suite en qualité d'ingénieur pour le compte du chemin de fer Great Western à Hamilton. Après avoir pris sa retraite définitive, l'ex-soldat découvre sa vocation véritable, celle d'aquarelliste. Caddy gagne des prix tant comme amateur que comme artiste de métier dans les expositions provinciales du Haut-Canada, où il rivalise avec William Armstrong², tout en enseignant l'aquarelle aux jeunes filles du Wesleyan Female College d'Hamilton.

¹ The best account of Caddy's life is in Pendergast, "Palenque."

² Harper, "Ontario Painters", p. 29.

¹ Les meilleurs renseignements dont on dispose sur la vie de Caddy nous proviennent de Pendergast, «Palenque».

² Harper, «Ontario Painters», p. 29.

20. Long Sault and Cornwall Canal, Canada
West, ca. 1855.

Water-colour on pencil; 6 1/2 x 12 5/8:
165 x 321.

Signed recto in pencil, l.r., *JHC*; inscribed
verso in pencil, t., *Long Sault from Canal*.

Inventory Number: I-2.

Negative Number: C-36696.

Provenance: Sotheby and Co. (Canada)
Ltd., Toronto.

20. Le Long-Sault et le canal de Cornwall,
Canada-Ouest, v. 1855.

Aquarelle sur graphite, 6 1/2 x 12 5/8 po.,
165 x 321 mm.

Signé au graphite au recto, b.d., *JHC*;
graphite, au verso, h., *Long Sault from
Canal*.

No d'inventaire: 1-2. No du negatif: C-36696.

Provenance: Sotheby and Co. (Canada) Ltd., Toronto.

We now entered the Cornwall Canal, which cost the Government 60,000£; it is eleven and a half miles long, and has seven locks. They are worth examining from their size and the solidity of their construction. Close to the canal is the town of Cornwall, a place of some size, with a population of about two thousand.

Opposite Cornwall, on the south bank, is the village of St. Regis, inhabited by Iroquois Indians. Here the boundary-line between Lower Canada and the State of New York strikes the St. Lawrence. Thus the territory going upwards on the left hand is that of the United States, while that on the right is of the Province of Upper or Western Canada.

It is a curious way in which one literally steps up the St. Lawrence by means of these canals. The huge vessel glides into a space between two stone walls, with a gate at the farther end — a gate is closed behind her, the water which comes from above is slowly let into the space, and as gradually she rises a new country is seen from her deck. The front gate is then open, and she having attained an upper level even with another space,



the same process is repeated; or, if there is only one lock at that place, she paddles on along the canal, splashing with her paddle-wheels the muzzles of the sage old cows, who look calmly up at her as they crop the grass in the green fields through which she passes, or putting to flight herds of frisky young colts, or innocent lambs, who cannot make out, for their lives, what strange noisy monster has got into their nursery. To be sure, this process of mounting locks is somewhat tedious after the novelty of the thing has worn off; but then again, as one may be walking about, or eating, or sleeping, or reading, or drawing, or talking, it is one's own fault if one cannot find amusement inside the vessel. Thus our huge steamer was carried up a hill some hundred feet in height without any further manual exertion than that employed by the old lock-keepers in turning the windlasses to open the gates and let in the water. They even do not hurry themselves, and I was amused by seeing a fellow munching an apple as he slowly turned his winch. We went to bed while going through the Cornwall canal, and in the night passed several rapids not sufficiently formidable to be avoidable by canals. We thus did not make much way during that period.

Kingston, *Western Wanderings*. vol. 1, p. 102ff.

Lieutenant-Colonel William Ogle Carlisle (act. 1861-1906)

Carlisle joined the Royal Artillery as a Lieutenant in 1861 and remained in active service until 1881 when he was promoted to Major and retired on half pay. In 1887 he became an Honorary Lieutenant-Colonel. His name drops from the lists between 1906 and 1909.¹

The early issues of the *Canadian Illustrated News* (1870-1874) contain a large number of illustrations by W.O.C., occasionally identified as W.O. Carlisle (sometimes Carlile)². The illustrations range from the harsh caricatures of the British officer mixing with Canadian society to rather straightforward topographical subjects of Eastern Canada. Little is known of Carlisle whose sense of humour, combined with that of Lt. Col. Martindale, produced a remarkable illustrated account of Canadian society in *Recollections of Canada* (London, 1873).³ Carlisle was one of the last of the British officers to leave Canada when Britain turned over the responsibility for defence to the emerging new nation. He remained some three years after the official withdrawal of 1871, which is recorded in some of the pictures in the *Canadian Illustrated News*.⁴ Through records in the *News* we can determine that Carlisle left for England sometime in 1874, at which time he was sent to join the 17th Division of the Royal Artillery.⁵

The picture exhibited is one of the drawings prepared for the illustrations in *Recollections of Canada*; several of this series are in the Public Archives collection. Some of his work was exhibited in the 1886 Colonial Exhibition in London.⁶

Le lieutenant-colonel William Ogle Carlisle (act. 1861-1906)

Carlisle entre dans la Royal Artillery en 1861 avec le grade de lieutenant. Il fait partie de l'active jusqu'en 1881, alors qu'il est promu major et prend sa retraite à demi-solde; en 1887, il est nommé lieutenant-colonel à titre honoraire. Son nom disparaît des annuaires entre 1906 et 1909¹. Dans ses premières années, le *Canadian Illustrated News* (1870-1874) s'enrichit d'un grand nombre d'illustrations de la main d'un nommé W.O.C., que l'on identifie à l'occasion comme étant W.O. Carlisle (quelquefois Carlile)². Ces illustrations vont d'une caricature outrée des rapports de l'officier britannique avec les Canadiens à des études topographiques de l'Est du Canada traitées de façon assez naturelle. On sait peu de choses au sujet de Carlisle, mais on n'ignore pas qu'il a joint son sens de l'humour à celui du lieutenant-colonel Martindale pour produire une remarquable relation illustrée de la société canadienne dans *Recollections of Canada* (Londres, 1873)³. Carlisle est l'un des derniers militaires britanniques à quitter le Canada quand la Grande-Bretagne décide de laisser la jeune nation assumer elle-même la responsabilité de sa défense. L'artiste est encore au Canada trois ans après le retrait officiel de 1871; il fait d'ailleurs quelques dessins du départ pour le *Canadian Illustrated News*⁴. C'est grâce à des documents tirés de ce même journal que l'on apprend que Carlisle quitte le Canada en 1874 pour être affecté à la 17^{ème} division de la Royal Artillery⁵.

Le dessin exposé ici est l'un de ceux que Carlisle destine à illustrer *Recollections of Canada*; plusieurs des oeuvres de cette série font partie de la collection des Archives publiques; par ailleurs, on sait que l'artiste prend part en 1886 à la *Colonial Exhibition*, à Londres⁶.

1 Army Lists provide details of service.

2 Illustrations appear in the years 1870-74, numbering almost 70 items.

3 The illustrations are produced by photographic methods.

4 "Canadian Illustrated News," November 25, 1871, p. 344; December 2, 1871, p. 360, and December 9, 1871, p. 372.

5 "Canadian Illustrated News," October 10, 1874, p. 228.

6 Harper, "Early Painters," p. 58.

1 On trouve des détails sur la carrière de l'officier dans les annuaires de l'Armée.

2 Près de 70 illustrations paraissent de 1870 à 1874.

3 Les illustrations sont imprimées grâce à des procédés photographiques.

4 «Canadian Illustrated News,» 25 novembre 1871, p. 344; 2 décembre 1871, p. 360, et 9 décembre 1871, p. 372.

5 «Canadian Illustrated News,» 10 octobre 1874, p. 228.

6 Harper, «Early Painters,» p. 58.

21. Upper Town Market, Quebec City, Quebec, ca. 1871.

Pen and black ink, wash, heightened with white;
6 x 8 3/8: 152 x 213.

Inventory Number: I-12.

Negative Number: C-35968.

21. Le marché de la Haute-Ville de Québec, Québec, v. 1871.

Plume, encre noire et lavis, rehaussé de blanc,
6 x 8 3/8 po., 152 x 213 mm.

Nº d'inventaire: I-12. Nº du négatif: C-35968.



There is nothing more characteristic of Lower Canada than the Quebec Market in winter. You might have imagined that with a country covered feet deep with snow, and the thermometer 17° below zero, the stalls and their attendants would have been few and far between, and the market but poorly supplied at the best. Quite the contrary, — it is as well or even better furnished than in summer. There is everything you can want, and plenty of it too; game in every variety, and pigs on their legs as if alive, and fish standing on their heads or tails in the most absurd way. They are all frozen as hard as hard can be, but they will be just as good eating as ever, after judicious thawing in cold water, and cooking by an intelligent Canadian cook. The snow had made capital roads for market, except where the wind yesterday blew it into drifts, as that group of habitants are just acquainting each other. And the cold (which, by the way, you will observe nobody minds) came on so suddenly and sharply that the river got blocked at Cap Rouge, and then one of the best ice-bridges known for years formed at Quebec. So that wearisome "Arctic" is laid up for the season, and the ice-bound river makes the best of roads, across which from all the country beyond provisions come pouring in

with even more than usual briskness. It is a fine time too for that habitant with the load of half a cord of wood on this traineau, alongside of the cariole, for he is pretty sure of a good price this hard season. That boy with the barrel is as "happy as a king," or as our friend in the corner there, who is smoking his "pepe of peace;" but the boy will be happier yet, when he has left his barrel at the big house there at the very top of the hill, and when he comes "sliding" home down it as fast as he can come, missing by a hair-breadth only, as he shoots into the street, the fore legs of the old horse in the snow-sleigh.

Those snow-sleighs are indeed an admirable institution, for without them all locomotion would soon be stopped in the narrow streets of Quebec. But scarcely has the heaviest fall of snow ceased, than out swarm the primeval snow-sleighs, horses, and drivers with their long wide snow-shovels (you may see one stuck up in the corner of each laden snow-sleigh, and there are some more by the frozen cabbages, near that corner stall, where those frozen cakes of milk are for sale) and the piled-up snow is carted off, and the roadways left clear again in a wonderfully short time. London itself might here learn an excellent lesson in civic administration.

Carlile and Martindale, *Recollections of Canada*. p. 33 ff.

Mrs. Henrietta Cartwright (act. 1832-1843)

The wife of the Rev. R.D. Cartwright of Kingston and the mother of Sir Richard Cartwright, Henrietta, daughter of Conway Dobbs, barrister-at-law in Dublin, came to Canada with her husband in 1832.¹ In order to show her family in Ireland what her new home looked like she prepared a series of water-colours of Kingston as it appeared in the early 1830's. The exhibited drawing is one of these. Her early experiences in Canada were trying since cholera was raging through the Kingston area in 1832-33, and her husband along with the rector of the church was overworked. This situation, because of the fast growth of the area, did not improve and Rev. Cartwright found it necessary to resign on account of ill health in 1843. He died at the age of 37,² but Mrs. Cartwright survived to raise the family which was to play a significant role in the history of Canada.

Mme Henrietta Cartwright (act. 1832-1843)

Henrietta Cartwright est la fille de Conway Dobbs, un avocat de Dublin. Elle épouse le révérend R.D. Cartwright et vient s'établir avec lui à Kingston en 1832¹. La jeune femme veut faire connaître sa nouvelle patrie à sa famille restée en Irlande, et elle peint une série d'aquarelles représentant le Kingston du début des années 1830; le dessin exposé ici est l'une des œuvres de cet ensemble. Henrietta arrive au Canada dans des circonstances difficiles: une épidémie de choléra décime la population des alentours de Kingston en 1832 et en 1833. Cartwright, qui est vicaire de l'église anglicane de Kingston, n'est pas mieux traité que le pasteur: il travaille trop, et la mise en valeur rapide de la région ajoute sans cesse à sa charge. En 1843, il se voit forcé de donner sa démission pour raisons de santé et meurt à l'âge de 37 ans². Sa veuve lui survit en élevant une famille qui joue un rôle important dans l'histoire du Canada: sir Richard Cartwright est le fils de l'artiste.

¹ Communication from Lt. Col. N.C. Dobbs when the water-colours were accessioned.

² McMorine, "Papers of the Ontario Historical Society", Vol. VIII (1907), pp. 100-101.

¹ Ces renseignements nous ont été communiqués par le lieutenant-colonel N.C. Dobbs au moment de l'acquisition des aquarelles.

² McMorine, «Papers of the Ontario Historical Society», vol. VIII, 1907, pp. 100-101.



22. Kingston, Upper Canada, ca. 1832.

Water-colour on pencil, corners cropped; 6 7/8 x 9 1/4;
174 x 233.

Inventory Number: I-3. Negative Number: C-2751.

Provenance: Lt. Col. N.C. Dobbs, England.

22. Kingston, Haut-Canada, v. 1832.

Aquarelle sur graphite, coins rognés, 6 7/8 x 9 1/4 po.,
174 x 233 mm.

N^o d'inventaire: I-3. N^o du négatif: C-2751.

Provenance: Le lieutenant-colonel N.C. Dobbs, Grande-
Bretagne.

Kingston, the largest and most considerable town in Upper Canada, though not the seat of government, opens with a fine effect as you pass the Fort and enter the Bay . . .

The town of Kingston is well laid out, with some handsome churches, &c. and many excellent private mansions, substantially built of stone. Our quarters in Meyers' Hotel were extremely comfortable, and we reached town in time to attend service in the Episcopal Church. It was pleasing again to listen to the peal of the organ, and the solemn liturgy of our church, in a land yet but half emerged from a savage state; and we had a most excellent sermon from Mr. C.*, the worthy and exemplary clergyman of the place. Kingston is a place of trade, for which it is well situated, and appears to be in a prosperous state. It is also a military and naval station. The population, I believe, is above three thousand souls. Fergusson, *Tour in Canada*. p. 94 f.

* Mr. Cartwright, husband of the artist.

* M. Cartwright, l'époux de l'artiste.

Mrs. Mary Millicent Chaplin (act. 1838-1842)

Mrs. Chaplin is a typical example of the lady amateur who accompanied her husband on an overseas posting; Thomas Chaplin was an officer in the Coldstream Guards.¹ Little is known of Mary Millicent except the large body of water-colours which has survived as a record of her stay in British North America. Her drawings date from the period when the Guards were stationed in Canada, 1838-1842. She recorded most of the popular sights in the colony, but not necessarily from first hand experience since she was the member of an informal sketching group the members of which copied each other's works. Identical compositions occur in the work of Bainbrigge, Barnard and other well known officer-artists of the same period. The informal sketching group was not a feature peculiar to this group of officers and wives; the history of English water-colour contains many such clubs or societies:

Sketching societies have for long been popular with artists: as a group activity, they are stimulating creatively, and they provide an excuse for a good social get-together. They are also ephemeral, cemented by personal friendship rather than organizational ties.²

The Chaplin collection in the Public Archives is a heterogeneous group containing, in addition to copied items, water-colours executed by other officers and some pictures from local artists purchased by Thomas Chaplin. The ability of Mrs. Chaplin varies with the competence of the picture she copies. Although it is difficult to determine her original contribution, the pictorial record she created is still useful to historians and throws new light on the social behavior of the garrison society.

M^{me} Mary Millicent Chaplin (act. 1838-1842)

M^{me} Chaplin est un exemple typique de l'artiste amateur qui accompagne son mari envoyé en garnison à l'étranger; Thomas Chaplin est officier des Coldstream Guards¹. On ignore presque tout de Mary Millicent sauf l'important groupe d'aquarelles qui constituent le dossier de son séjour en Amérique du Nord britannique. Les dessins sont datés de la période où les Guards sont affectés au Canada, de 1838 à 1842. L'artiste fixe sur le papier la plupart des endroits pittoresques de la colonie, mais sans nécessairement les avoir vue de ses yeux. On sait en effet qu'elle est membre d'un groupe d'amis où l'un recopie les dessins de l'autre. On trouve des compositions identiques dans les œuvres de Bainbrigge, de Barnard, et d'autres officiers-peintres de la même époque. La collection Chaplin des Archives publiques est un groupe assez hétéroclite, comprenant des copies, des aquarelles peintes de la main d'autres officiers et quelques œuvres d'artistes du cru achetées par Thomas Chaplin. Le talent de l'artiste varie avec la qualité de l'original dont elle s'inspire. Le groupe d'amis qui se réunissent pour prendre des croquis est un phénomène en vogue. Il ne s'arrête pas aux seules réunions des couples de militaires; en effet, de telles sociétés abondent dans l'histoire de l'aquarelle britannique:

Les sociétés de croquis sont depuis longtemps à la mode chez les artistes: en tant qu'activités de groupe, elles stimulent le talent créateur et sont le prétexte de réunions sociales enrichissantes. Elles sont également de nature éphémère et reposent bien d'avantage sur l'amitié personnelle que sur une organisation précise².

Étant donné les circonstances, il est difficile de juger de l'apport original de M^{me} Chaplin, mais les documents picturaux qu'elle a créés n'en sont pas moins utiles à la recherche historique et éclairent d'une lumière nouvelle l'atmosphère sociale du monde des garnisons.

¹ See Army Lists and Stewart, "The Service of British Regiments", p. 69.

² Ormond, "Burlington Magazine", Vol. CXIII (March, 1971), pp. 169-170.

¹ Voir les annuaires de l'Armée et Stewart, «The Service of British Regiments», p. 69.

² Ormond, «Burlington Magazine», vol. CXIII, mars 1971, pp. 169-170.



23. The Forges, St. Maurice River, Canada East, 1841.

Water-colour; 8 1/4 x 17 1/4: 219 x 438.

Signed and dated recto in brushpoint, i.l., MMC 1842; verso in ink, b., *The Forges on River St^e Maurice (Hon^{ble} Matt: Bell's.) Sep^t 3^d 1841.*

Inventory Number: I-20.

Negative Number: C-820.

Provenance: R. C. Chase.

23. Les vieilles forges du Saint-Maurice, Canada-Est, 1841.

Aquarelle, 8 1/4 x 17 1/4 po., 219 x 438 mm.

Signé et daté au pinceau, au recto, b.g., MMC 1842; encre, au verso, b., *The Forges on River St^e Maurice (Hon^{ble} Matt: Bell's.) Sep^t 3^d 1841.*

N^o d'inventaire: I-20.

N^o du négatif: C-820.

Provenance: R.C. Chase.

A store belonging to Messrs. Munro and Bell, of Quebec, is established at Three Rivers, for the sale of the cast-iron, manufactured at the St. Maurice forges, which belong to those gentlemen. The store is superintended by Mr. Graves, and the forges by Mr. M'Cauley. In

consequence of an invitation from these gentlemen during my stay at Three Rivers in August 1808, a party of us went to see the iron-works. The road to them is through the woods, at the back of the town, over an elevated sandy soil diversified with gentle acclivities, and covered with a variety of fir- and pine- trees; none of them, however, grow to any great height.

After a pleasant ride of about eight miles, we came to the verge of a lofty cliff, down which the road meanders into an extensive valley where the works are situated. Here the manufactories, the furnaces, forges, and workshops; the barns, stables, and out-houses; the habitations of the superintendent and work people belonging to the establishment, with their little gardens and plantations, form altogether a small town. The river St. Maurice, which runs close by the side of the valley, between two lofty banks covered with trees, considerably heightens the beauty of the scene, and, with the surrounding woods and distant mountains, renders its situation truly romantic . . .

Lambert, *Travels Through Canada*, vol. 1, p. 484 f.

Walter Chesterton (1845-1931)

During their professional training architects learn to handle the water-colour medium and it is not surprising that much amateur work comes from this professional group. At age 25, Walter Chesterton,¹ the uncle of G.K. Chesterton, immigrated to Canada after completing his architectural training with Waller and Sons of London, England. His first years in Canada after 1870 were spent in architectural practice in the Montreal and Ottawa areas, at which time he made an especially important contribution to the 19th century architectural landscape of the capital. While in Ottawa he married Miss Sophie Ashworth of Aylmer in 1874. By 1881 the successful architect had moved to Western Canada, setting up a new practice in Winnipeg which he maintained for over 20 years before returning to Eastern Canada to retire in 1903. He died at Ottawa in November, 1931. Chesterton was an original associate member of the Royal Canadian Academy and a member of the Montreal Art Association.

Walter Chesterton (1845-1931)

L'étudiant en architecture apprend à maîtriser l'aquarelle; il n'est donc pas surprenant de trouver autant de peintres amateurs parmi ces techniciens créateurs. Walter Chesterton¹, l'oncle de G.K. Chesterton, immigre au Canada à l'âge de 25 ans, après avoir terminé ses études d'architecture chez Waller and Sons, de Londres. Il emploie ses premières années au Canada à des travaux d'architecture dans les régions de Montréal et d'Ottawa, où il apporte énormément à la conception architectural de la capitale du XIX^{ème} siècle. Il travaille à Ottawa lorsqu'il épouse en 1874 Mlle Sophie Ashworth, d'Aylmer. En 1881, Chesterton est un architecte reconnu; il déménage dans l'Ouest et ouvre à Winnipeg un nouveau bureau où il travaille pendant plus de 20 ans, avant de revenir dans l'Est en 1903, pour prendre sa retraite. Il meurt à Ottawa au mois de novembre 1931. Chesterton est membre associé de l'Académie royale canadienne des Arts dès la fondation de celle-ci; il fait également partie de la Montreal Art Association.

¹ Obituary, Ottawa "Journal," November 16, 1931.

¹ Avis de décès, «Journal,» Ottawa, 16 novembre 1931.

24. Waskana Creek, Regina, Saskatchewan.

Water-colour, laid down; 4 7/8 x 6 7/8:
124 x 179.

Inscribed recto on album page in pencil;
Wascanna River Regina.

Inventory Number: Chesterton Album.
Negative Number: C-35991.

Provenance: Miss Lillian Chesterton.

24. Le ruisseau Waskana, Régina, Saskatchewan.

Aquarelle collée en plein, 4 7/8 x 6 7/8 po.,
124 x 179 mm.

Inscription: Graphite, au recto, sur la page
de l'album, *Wascanna River Regina.*

N^o d'inventaire: Album Chesterton.

N^o du négatif: C-35991.

Provenance: Mlle Lillian Chesterton.



The site selected for the location of the buildings [Provincial Legislative Buildings] is admittedly the best that could have been chosen. Standing back two hundred yards from Wascana Lake in 160 acres of land, the buildings directly face the city of Regina, which spreads out across the lake to the north, approaches to the Legislative buildings and grounds from the city being afforded by handsome and substantial bridges at Albert street and Broad street, the former being of reinforced concrete construction with a large dam for keeping back the waters of Wascana creek while the latter is of steel and of sufficient height to permit of sailing yachts passing beneath from the creek to the lake.

Steps have already been taken looking towards the laying out of the Parliament grounds, comprehensive plans for the purpose having been already prepared by Mr. Todd, the Montreal landscape gardener, and a start having been made with the planting of a nursery in the rear. The lay-out of the grounds will include a driveway round the lake connecting the two bridges.

A Magnificent Structure

Approached from the lake, the buildings as they will appear when completed will undoubtedly be one of the

finest and most imposing public buildings on the American continent, a statement which is borne out by the fact that its construction will use up more stone than is contained in any other single public building in the Dominion.

An appearance of great solidity will be imparted to the structure by the fact that it will be entirely of cut stone, the greater portion of which is being cut in the Garson quarries near Winnipeg. A certain amount of granite which is being placed in the lower portion of the building is being brought from Stanstead, Quebec.

The buildings which are of English Renaissance style, consist of a basement and ground, main and upper floors, with the main entrance facing Smith Street projecting from a central wing with an immense pillared portico of pure Corinthian design. Smaller entrances to the building are given in the front at both ends. Around the roof is a stone parapet, while rising from the centre and dominating all else is the great dome rising to a height of 183 feet above the ground level.

Regina, *Morning Leader Post*, Oct. 4, 1909.

Major-General James Pattison Cockburn (1778-1847)

As one of the better known British officer-artists Cockburn's work is familiar to many collectors in both the original water-colour format and in the ever popular prints.¹ A prolific artist who painted with an aim to publication, Cockburn trained in the Royal Military Academy under the guidance of Paul Sandby between 1793 and 1795.² His publications range widely, but most often deal with the Grand Tour which again became possible after the end of the Napoleonic Wars: *Swiss Scenery* (London, 1820); *Views of the Valley of Aosta* (London, 1823); *Views to Illustrate the Simplon Route* (London, 1822); *Views to Illustrate The Monte Cenis Route* (London, 1822). He collaborated with Professor T.L. Donaldson to provide the views for *Pompeii Illustrated* (London, 1827). During his Canadian posting, 1826-1832, he published a guide to Quebec, *Quebec and its Environs*, 1831, with etched illustrations after his water-colours.³ It is generally accepted that he made use of the *camera lucida* to maintain the accuracy of his views. The published views were advertised in the *Quebec Mercury*, March 19, 1833 as follows:

VIEWS OF QUEBEC AND NIAGARA

LIEUT. COL. COCKBURN having entered into an engagement with the Messrs. Akerman of the Strand, London, for the publishing of a series of views of Niagara and Quebec —

Gentlemen who subscribed previous to Col. Cockburn's departure for England are informed that the Engravings cannot be got up in Mr. Akerman's best style for less than one guinea each.

Former Subscribers and others desirous of Subscribing to one or both of the Series of views above mentioned will find Subscription Lists at the Exchange Reading Room, and at the Book Store of Messrs. Thos. Cary & Co., Freemasons' Hall.

The Engravings are to be 26½ x 17 inches, to be executed in aquatint and coloured, so as to represent the original Drawings, and are to be dedicated to the King.

Le major-général James Pattison Cockburn (1778-1847)

Cockburn est l'un des officiers-peintres britanniques les plus célèbres, son œuvre est bien connu des collectionneurs, tant par ses aquarelles originales que ses estampes toujours fort en demande¹. Cockburn est un artiste prolifique qui songe toujours à la publication. De 1793 à 1795², il apprend le dessin à la Royal Military Academy sous la direction de Paul Sandby. Ses œuvres publiées sont d'inspiration variée, mais la plupart ont trait au Grand Tour, voyage redevenu possible à la fin des guerres napoléoniennes: *Swiss Scenery* (Londres, 1820); *Views of the Valley of Aosta* (Londres, 1823); *Views to Illustrate the Simplon Route* (Londres, 1822); *Views to Illustrate the Monte Cenis Route* (Londres, 1822). L'artiste est le collaborateur du professeur T.L. Donaldson pour les illustrations de *Pompeii Illustrated* (Londres, 1827). Durant son affectation au Canada, il publie un guide de Québec intitulé *Quebec and Its Environs* (1831), illustré de gravures à l'eau-forte inspirées de ses aquarelles³. On reconnaît généralement qu'il se sert de la chambre claire pour s'assurer de la précision de ses dessins. Le 19 mars 1833, le *Mercur* de Québec annonce l'ouvrage que Cockburn tire de ses expériences vécues au Canada de 1826 à 1832:

VIEWS OF QUEBEC AND NIAGARA

LIEUT. COL. COCKBURN having entered into an engagement with Messrs. Akerman of the Strand, London, for the publishing of a series of views of Niagara and Quebec —

Gentlemen who subscribed previous to Col. Cockburn's departure for England are informed that the Engravings cannot be got up in Mr. Akerman's best style for less than one guinea each.

Former Subscribers and others desirous of Subscribing to one or both of the Series of views above mentioned will find Subscription Lists at the Exchange Reading Room, and at the Book Store of Messrs. Thos. Cary & Co., Freemasons' Hall.

¹ Spendlove, "Connoisseur", CXXXIII (1954), pp. 203-208.

² "D.N.B."

³ Copy in the Public Archives of Canada Library.

¹ Spendlove, «Connoisseur», CXXXIII, 1954, pp. 203-208.

² «D.N.B.»

³ La bibliothèque des Archives publiques du Canada possède un exemplaire de cet ouvrage.

Cockburn's career is outlined in the obituary published in the *Gentleman's Magazine*, although his Canadian experience is not noted:

March 10. On Woolwich Common, in his 69th year, Major-General James Pattison Cockburn, of the Royal Artillery.

This officer entered the Royal Military Academy on the 19th of March, 1793; became 2d Lieutenant, March 6, 1795; 1st Lieutenant, January 27, 1796; Captain, May 17, 1803; brevet Major, June 4, 1814; regimental Major, July 29, 1825; Lieutenant-Colonel on the same day; Colonel, January 10, 1837; and Major-General, November 9, 1846. He was at the capture of the Cape of Good Hope in 1795, in the expedition to Manilla, and at the capture of Copenhagen in 1807. Until within a recent period he held the office of Director of the Royal Laboratory Department of the Royal Arsenal, which he resigned on his promotion to the rank of Major-General, and was succeeded by Lieutenant-Colonel Hardinge, K.H.⁴

The Engravings are to be 26½ x 17 inches, to be executed in aquatint and coloured, so as to represent the original Drawings, and are to be dedicated to the King.

La notice nécrologique qui paraît dans le *Gentleman's Magazine* au moment de la mort de Cockburn donne un résumé de la carrière de l'artiste mais ne fait pas mention de ses expériences canadiennes:

March 10. On Woolwich Common, in his 69th year, Major-General James Pattison Cockburn, of the Royal Artillery.

This officer entered the Royal Military Academy on the 19th of March, 1793; became 2d Lieutenant, March 6, 1795; 1st Lieutenant, January 27, 1796; Captain, May 17, 1803; brevet Major, June 4, 1814; regimental Major, July 29, 1825; Lieutenant-Colonel on the same day; Colonel, January 10, 1837; and Major-General, November 9, 1846. He was at the capture of the Cape of Good Hope in 1795, in the expedition to Manilla, and at the capture of Copenhagen in 1807.

Until within a recent period he held the office of Director of the Royal Laboratory Department of the Royal Arsenal, which he resigned on his promotion to the rank of Major-General, and was succeeded by Lieutenant-Colonel Hardinge, K.H.⁴

⁴ "G.M.", Vol. XXVII (1847), p. 550.

⁴ «G.M.», vol. XXVII, 1847, p. 550.



25. Rue Notre Dame and the Old Cathedral of Notre Dame, Montreal, Lower Canada.

Water-colour with pen and ink outline on light pencil drawing, water-marked paper; 12 3/4 x 16 3/8: 324 x 416. Inscribed verso in ink, i.r., *The Old Cathedral at Montreal*; signed and dated 21st July — 1829. J.C.

Inventory Number: I-67. Negative Number: C-12531.

Provenance: Estate of Sir A. G. Doughty.

25. La rue Notre-Dame et la vieille cathédrale Notre-Dame, à Montréal, Bas-Canada.

Aquarelle, tracé à la plume et à l'encre sur un croquis au graphite peu appuyé, filigrane, 12 3/4 x 16 3/8 po., 324 x 416 mm.

Inscription: Encre, au verso, b.d., *The Old Cathedral at Montreal*; signé et daté 21st July — 1829, J.C.

N^o d'inventaire: I-67. N^o du négatif: C-12531.

Provenance: Succession de sir A.G. Doughty.

L'église cathédrale de Notre-Dame est simple et solidement bâtie; elle a 144 pieds de long sur 94 de large, mais son élévation n'est pas proportionnée aux autres dimensions; elle est cependant sous tous les rapports convenable à l'exercice du culte catholique, quoique pas assez grande à raison de l'accroissement de la population de la ville, dont les neuf dixièmes professent cette religion. Les décorations intérieures sont assez magnifiques et distribuées avec goût.

Bouchette, *Description Topographique de la province du Bas Canada avec des Remarques sur Le Haut Canada*, p. 148 s.

26. Passenger Pigeon Net, St. Anne's, Lower Canada, 1829.

Water-colour with pen and ink outline;
10 1/4 x 14 1/2: 256 x 368.

Inscribed verso in ink, l.r., *Colombier at St Anne's*; signed and dated 20th Sept. 1829. J.C.

Inventory Number: I-75.

Negative Number: C-12539.

26. Filet à pigeons voyageurs, Saint-Anne, Bas-Canada, 1829.

Aquarelle sur tracé à la plume et à l'encre,
10 1/4 x 14 1/2 po., 256 x 368 mm.

Inscription: Encre, au verso, b.d., *Colombier at St Années*; signé et daté 20th Sept. 1829. J.C.

N^o d'inventaire: I-75.

N^o du négatif: C-12539.



At one period of the year numerous and immense flights of pigeons visit Canada, when the population make a furious war against them both by guns and nets; they supply the inhabitants with a material part of their subsistence, and are sold in the market at Quebec remarkably cheap, often as low as a shilling per dozen, and sometimes even at a less rate. It appears that the pigeon prefers the loftiest and most leafless trees to settle on. In addition to the natural beauty of St. Ann and its environs, the process by which the inhabitants take the pigeons is worth remarking. Upon the loftiest tree, long bare poles are slantingly fixed; small pieces of wood are placed transversely across this pole, upon which the birds crowd; below, in ambush, the sportsman with a long gun enfilades the whole length of the pole, and when he fires, few if any escape—innumerable poles are prepared at St. Ann for this purpose. The other method they have of taking them is by nets by which

means they are enabled to preserve them alive, and kill them occasionally for their own use, or for the market, when it has ceased to be glutted with them. Behind Madame Fontane's this sport may be seen in perfection. The nets, which are very large, are placed at the end of an avenue of trees, (for it appears the pigeons choose an avenue to fly down) opposite a large tree, upon erect poles two nets are suspended, one facing the avenue, the other the tree, another is placed over them, which is fixed at one end, and supported by pulleys and two perpendicular poles at the opposite; a man is hid in a small covered house under the tree, with a rope leading from the pulleys in his hand—directly the pigeons fly against the perpendicular nets, he pulls the rope, when the top net immediately falls and encloses the whole flock; by this process vast numbers are taken.

[Cockburn], *Quebec and its Environs*. p. 30ff.

27. Troops Drilling on St. Louis Street Opposite the Court House, Quebec, Lower Canada, 1830.

Water-colour with pen and ink outline over light pencil drawing, watermarked paper. Exposure stains where an earlier matte covered wide margins at each side; 11 1/4 x 15 3/4: 316 x 460.

Inscribed verso in ink, l.r., *St. Louis Street and Court House, Quebec June 11 - 1830.*

Inventory Number: I-68.

Negative Number: C-12532.

Provenance: Estate of Sir A. G. Doughty.



27. Troupes à l'exercice, rue Saint-Louis, face au Palais de Justice de Québec, Bas-Canada, 1830.

Aquarelle, tracé à la plume et à l'encre sur un croquis au graphite peu appuyé, filigrane, taches d'exposition de chaque côté, là où la marge était recouverte d'un passe-partout, 11 1/4 x 15 3/4 po., 316 x 460 mm.

Inscription: Encre, au verso, b.d., *St. Louis Street and Court House, Quebec, June 11 - 1830.*

N^o d'inventaire: I-68.

N^o du négatif: C-12532.

Provenance: Succession de sir A.G. Doughty.

La maison de justice du côté nord de la rue St. Louis, est un grand bâtiment moderne en pierre, dont le toit est couvert en fer-blanc; il a 136 pieds de longueur et 44 de largeur, et présente une superbe façade régulière, où l'on arrive par un perron qui conduit à une entrée voutée, d'où un vestibule de chaque côté communique à toutes les parties du bâtiment. Les appartemens du rez-de-chausée sont disposés pour tenir les sessions des trimestres, et pour les autres cours inférieures, les bureaux des clerks des différentes cours de justice, etc. etc. Au premier étage il y a une chambre spacieuse, où se tiennent les Cours du Banc du Roi, des Plaidoyers Communs, la Cour d'Appel, et la Cour de l'Amirauté, avec des bureaux séparés pour le Grand Shérif, et les

autres magistrats, et une chambre où s'assemblent dans l'occasion les cours martiales de la milice. Dans le même bâtiment sont la salle et les bureaux de la corporation de la maison de la Trinité de Québec, établie par un acte du parlement provincial, dans la 45^e année de George III. Les embellissemens de cet édifice, tant intérieurs qu'extérieurs, sont simples et propres; les arrangements pour les affaires publiques sont réguliers et judicieux; le tout ensemble peut être considéré comme un grand ornement pour la ville, et fait honneur à la libéralité de la province qui a ainsi pourvu à l'administration facile et prompte de la justice. Cet édifice occupe une partie du terrain où étaient situés l'ancien monastère, l'église, et le jardin des Récollets, détruits par un incendie en 1796; c'était autrefois un très-vaste établissement, qui couvrait tout l'espace entre la parade, les rues des Jardins, de St. Louis, et de Ste. Anne: cet ordre est maintenant éteint en Canada.

Bouchette, *Description Topographique de la province du Bas Canada avec des Remarques sur Le Haut Canada.* p. 450 s.

28. Road Between Kingston and York, Upper Canada, ca. 1830.

Water-colour on pencil; 15 3/4 x 10 5/8: 400 x 270.

Inscribed verso in ink, l.r., *Between Kingston and York* and signed *Jas. Cockburn*.

Inventory Number: I-118. Negative Number: C-12632.

28. La route de Kingston à York, Haut-Canada, v. 1830.

Aquarelle sur graphite, 15 3/4 x 10 5/8 po., 400 x 270 mm.

Inscription: Encre, au verso, b.d., *Between Kingston and York*; signé *Jas. Cockburn*.

N^o d'inventaire: I-118. N^o du négatif: C-12632.

[June] 24th. [1819] I arose with the sun, and after going 2 miles, I got into what are called the 9 mile woods—A short time ago there was not a house all this distance, but lately there have been three or four log ones built—The cause of there being so few settlers here is not as in many instances, from the barrenness of the soil, which in these woods is very good, but the Proprietors of this have gotten too much land, and will neither clear it themselves, nor sell it to them who would do it—As a law has been lately passed, obliging every person to keep the road in repair opposite his property it is probable that this will induce them to make some better use of this and many other pieces of land than they have hitherto done—The morning being calm, the mosquitoes were extremely numerous, and almost insufferable—After leaving the Wood there are a few miles, cleared along the road after which you come into the five mile woods, which are still unsettled—These places are likely to retain their original appellations however unappropriate they may be in a short period—I travelled only a few miles further to night and lodged exactly 30 miles from York—The land looks to be considerably better here, than lower down—and if properly cultivated, and manured, would produce luxuriant crops—for three days past I have seen nothing interesting to the Botanist, which circumstance is not calculated to elevate the spirits, and make a person forget the fatigues of travelling—This day was fair, ther. 80.

Goldie, *Diary of a Journey Through Upper Canada, 1819*. Privately published, p. 6ff.



29. Artillery Barracks and Gun Placement, Quebec, Lower Canada, ca. 1830.

Water-colour with pen and ink outline over light pencil drawing; watermarked paper; 12 1/2 x 16 5/8: 317 x 422.

Inscribed verso on mount in ink, *Artillery Barracks*.

Inventory Number: I-72.

Negative Number: C-12536.

29. Caserne d'artillerie et disposition des pièces, Québec, Bas-Canada, v. 1830.

Aquarelle, tracé à la plume et à l'encre sur un croquis au graphite peu appuyé; filigrane, 12 1/2 x 16 5/8 po., 317 x 422 mm.

Inscription: Encre, sur le faux cadre, au verso, *Artillery Barracks*.

N^o d'inventaire: I-72.

N^o du négatif: C-12536.



Les Casernes de l'Artillerie forment une rangée de bâtimens de pierre à deux étages, de 527 pieds de longueur sur quarante de largeur, qui s'étendent dans la direction de l'ouest depuis la Porte du Palais: elles ont été construites avant l'année 1750, pour le logement des troupes qui servaient à renforcer la garnison, on les nommait alors les *casernes nouvelles*: elles sont bâties grossièrement, mais très-solidement, et bien distribuées: l'extrémité orientale a servi pendant plusieurs années de prison publique, mais depuis la construction de la nouvelle prison, elle a cessé de servir à cet usage. Outre des chambres suffisantes pour loger les artilleurs de la garnison, il y a le bureau de l'artillerie, l'arsenal, des

magasins, des ateliers. L'arsenal est très-considérable, et occupe plusieurs appartemens, où des armes de toute espèce, pour l'équipement de 20,000 hommes, sont constamment tenues dans un état complet de réparation, et prêtes à servir immédiatement; la mousqueterie et les autres armes à feu sont arrangées de manière qu'on puisse en approcher commodément pour les nettoyer, etc.; les armes blanches de toute espèce sont disposées de façon à former différens dessins et emblèmes qui offrent, en entrant dans la chambre, un coup d'oeil singulier. En face des casernes il y a une belle parade.

Bouchette, *Description Topographique de la province du Bas Canada avec des Remarques sur Le Haut Canada*, p. 463 s.

30. Launching the "Royal William", Quebec,
Lower Canada, April 29, 1831.

Water-colour with some scraping; 6 x 9 3/8:
152 x 238.

Inscribed verso in ink, l.r., *Launch of the
'Royal William' - Halifax Steamer*. Signed
J.P. Cockburn.

Inventory Number: I-139.

Negative Number: C-12649.



30. Lancement du "Royal William" à Québec,
Bas-Canada, le 29 avril 1831.

Aquarelle, traces de raclage, 6 x 9 3/8 po.,
152 x 238 mm.

Inscription: Encre, au verso, b.d., *Launch
of the 'Royal William' - Halifax Steamer*;
signé J.P. Cockburn.

N^o d'inventaire: I-139.

N^o du négatif: C-12649.

The Launching of the Royal William, Quebec.

(April 29th, 1831)

...The increasing spectators then set out for Mr.
Campbell's shipyard, where Lady Aylmer performed the
ceremony at the launching of the Halifax Company's
steam ship *Royal William*. ++++She went off beautifully
amid cheers and firing of cannon, and when she floated,
looked a 'gallant ship'.

Quebec, *Mercury*. Apr. 30, 1831.

Register of "Royal William."

No. 42. Port of Quebec, dated 22nd August, 1831.

Name, "Royal William."—Burthen, 363 60/94 tons.—
John Jones, master. Built at this port this present year,
1831, which appeared by a certificate of Geo. Black, the
builder, dated 15th July last.

Name and employment of surveying officer. (Signed),
C. G. Stewart.

One deck, three masts; length, 160 feet; breadth taken
above the main bowsprit, square sterned; carvel built;
quarter badges; scroll head; admeasured aground; pro-
pelled by steam, with wheels or flyers at each side;
breadth between the paddle boxes, 28 feet.

Subscribing Owners.

Shares.

William Finlay, William Walker and Jere-
miah Leaycraft, of Quebec, merchants,
Trustees of the incorporated "Quebec and
Halifax Steam Navigation Company."

Sixty-four.

Other Owners.

Custom House, 14th June, 1832.

(Signed)

D. D. O'Meara,

Acting Registrar of Shipping.

Quoted in Campbell, *The Royal William*. p. 33.

Lefevre James Cranstone (act. 1845-1867)

This English artist travelled to the United States in 1859-1860¹ to visit his relatives in Richmond, Indiana. While there Cranstone took the opportunity to travel widely in the United States and Canada, visiting Niagara and the Maritimes as several water-colours demonstrate. During the year spent in North America the artist produced some 360 water-colour drawings, all very characteristic in style.

Little is known of Cranstone's career; he is recorded as an exhibitor in the Royal Academy, the British Institution and the Suffolk Street Gallery. In 1849 a portfolio, *Fugitive Etchings*, appeared under his name. Of the latter part of his life it is known only that he immigrated to Australia with his wife and here his children and grandchildren were born.

Lefevre James Cranstone (act. 1845-1867)

Artiste britannique, Cranstone fait un voyage aux États-Unis en 1859-1860¹ pour rendre visite à des parents qui habitent Richmond, dans l'Indiana. Au cours de cette visite, le peintre ne manque pas de parcourir les États-Unis; il passe au Canada, à Niagara et dans les Maritimes, comme en témoignent plusieurs de ses aquarelles. Cranstone passe un an en Amérique du Nord; il tire de son voyage quelque 360 aquarelles d'une facture très caractéristique. On sait peu de choses de la carrière de l'artiste, sauf qu'il expose à la Royal Academy, à la British Institution et à la Suffolk Street Gallery. *Fugitive Etchings*, un carton de gravures, paraît en 1849 sous son nom. Il émigre en Australie avec sa femme et c'est là que sont nés ses enfants et ses petits-enfants. Pour le reste, la fin de sa vie demeure un mystère.

¹ The best outline of his activity in North America is in the Catalogue of the "M. & M. Karolik Collection of American Water Colours and Drawings: 1800-1875," Vol. II, p. 16 ff. Further references can be found in Groce and Wallace, Bénézit, Graves and Thieme-Becker.

¹ Le catalogue intitulé «M. & M. Karolik Collection of American Water-Colours and Drawings: 1800-1875», vol. II, pp. 16 ss., renferme la meilleure documentation que l'on possède sur les activités nord-américaines de l'artiste. On trouvera également d'autres renseignements dans Groce et Wallace, Bénézit, Graves et Thieme-Becker.



31. **After the Fire, Halifax, Nova Scotia, 1859.**

Water-colour and pen and ink on pencil; 6 3/4 x 12 1/2: 171 x 317.

Inscribed verso in pencil, l. l., *Halifax, Nova Scotia.*

Inventory Number: I-1. Negative Number: C-36316.

Provenance: F. T. Sabin, London.

31. **Après l'incendie de Halifax, Nouvelle-Écosse, 1859**

Aquarelle, plume et encre sur graphite, 6 3/4 x 12 1/2 po., 171 x 317 mm.

Inscription: Graphite, au verso, b.g. *Halifax. Nova Scotia.*

N^o d'inventaire: I-1.

N^o du négatif: C-36316.

Provenance: F.T. Sabin, Londres.

It becomes our painful duty to-day to record the most destructive fire that has ever occurred in this city since its foundation. On Friday night last, about nine o'clock, the building in Hollis Street, occupied by Mr. Alderman Wills, paper manufacturer, was discovered to be on fire. The alarm bells' sounded, and by the time any great number of persons assembled at the scene of the disaster, the building in which the fire originated was not only completely wrapped in flames, but the fire had communicated with some of the adjoining premises south, and extended back into Granville Street, where the buildings of Mr. John Richardson, Wetmore, Vaux & McCullouch, Mr. Webb, A. & W. McKinlay, and J.A. Graham, almost simultaneously became enwrapped in flames. The fire, by this time completely baffled all the efforts of the enginemen, and owing to an insufficient supply of water, and the *incapacity of the limited number comprising the fire staff*, to check it, the flames spread moving south, and west, and by three o'clock in the morning some forty buildings, among them some of

the finest and handsomest Halifax could boast of, were laid in a heap of ruins, viz, the range of buildings west side of Hollis street; east and west sides of Granville Street, and east side of Barrington Street, within the limits of Duke and Buckingham Streets, together with the block of buildings on Ordnance Square, owned by James F. Avery, Esq. On Barrington we must except the premises of Esson & Co.; which were saved through the exertions of the firemen, but mainly by the high brick wall, recently erected by the proprietors of the Woolen Hall, in the rear of their premises. Had this wall not existed no human efforts could have saved Esson's building; and that once enveloped in flames, the opposite corner (occupied by Blockly & Co., piano forte manufacturers) and Chalmer's Church would no doubt have ignited; and owing to their height, have spread the fire through the block, which, as it was, barely escaped being consumed, the houses on the upper side of Barrington Street, being fired several times, but luckily put out.—It was thought on three or four occasions that the fire would have extended south into Granville Street, but owing to the strenuous efforts to save Mr. Crow's property and from the fact of Mr. Roman's house being built of stone, alone prevented it from extending in a southerly direction. Had it done so a large number of fine brick and wooden stores in the opposite block, besides a large amount of valuable goods would have become a prey to the flames. Some idea of the rapidity with which the fire extended may be gathered from the fact that scarcely had property been removed from burning stores to those of their neighbors than they had to be again removed in consequence of many of the premises in which the goods were placed for safety having themselves fallen a prey to the devouring elements. At the time the last edifice (Avery's building, Ordnance Square) was consumed, it seemed doubtful whether the

"Muirhead property" opposite, now owned by Mr. James Scott, would not have taken, as although this corner property is built of stone, it had like the rest of the stone buildings destroyed, wooden shutters and sashes, which it was supposed would have ignited, and consumed the interior of the building. Another very foolish practice in putting up brick buildings is the placing of wooden cornices just below the roof. It seems as though they are put there, instead of stone or iron ones, for the mere purpose of attracting fire. . . .

It is almost certain that the loss of property is fully \$1,000,000, but the actual loss, taken as a whole, may be fully estimated at \$1,200,000.

Owing to the Commander-in-Chief not being called upon until after a considerable lapse of time, to turn out the military, the fire had gained considerable headway before the troops arrived; and from the time of their arrival upon the ground until the fire was extinguished, they, as well as the men of war sailors and marines, worked like Trojans; and the citizens owe them a deep debt of gratitude for the exertion they put forth to stay the flames.

Some idea of the "awful grandeur" this terrible fire presented may be gleaned from the fact that the reflection was seen some sixty miles distant at sea. Capt. Daly informs us that it was so visible off Cross Island light that at first he supposed it to have been in the vicinity of St. Margaret's Bay. . . .

A party of Royal Engineers under the command of Capt. Warren, were engaged on Saturday last in blowing up the large wall that remains of the brick building of Messrs. Creighton and Wiswell, standing on the ruins of Granville Street. Their efforts, however, were but partially successful. Major Gen. Trollope and Staff, His Worship the Mayor, and a number of others witnessed the operation. Halifax, *Evening Express*. Sept. 12, 1859.

Lieutenant-General Thomas Davies (ca. 1737-1812)

Thomas Davies is one of the most publicized of the British officer-artists primarily because of the large cache of his water-colours discovered in England and purchased by the National Gallery of Canada. However, he has been long represented in many collections in North America and Great Britain because of his outstanding ability to portray in water-colour the events and places of the Seven Years' War.¹

Davies joined the British Army as a cadet in the Royal Military Academy, Woolwich in 1755 where he was taught the art of landscape water-colour by the Drawing Master, G. Massiot. By April 1, 1756 the youthful cadet had received his first appointment to the most junior commission possible in the Royal Artillery, that of Lieutenant Fireworker. As a Lieutenant the artist arrived at Halifax in 1757, served at Louisbourg in 1758, was present when some of the Acadian settlements were laid waste and spent the winter at Fort Frederick (now Saint John). In 1759 he was active in the Lake Champlain campaign, leaving behind sketches of Crown Point as rebuilt by Amherst. In a crude but dramatic wash drawing Davies represented Amherst's force moving in canoes through the rapids on the St. Lawrence. After the northern campaign had been brought to its conclusion, the artist saw further service in New York, commanding an artillery detachment. The details of his service after this period are unknown until it is recorded that he was to command a newly raised artillery company at Woolwich, upon receiving a promotion to Captain in 1771. Two years later he was again in Halifax as part of the force to support the British position as the American Revolution approached. Davies and his company saw action in the Boston and New York areas until 1778. The end of his American service was followed by the command of another new company of artillery raised at Woolwich, but he left this company in 1782 when appointed a Major and became artillery commander at Gibraltar. His third posting to British North America began in 1786, now as a Lieutenant-Colonel, and lasted

Le lieutenant-général Thomas Davies (v. 1737-1812)

Thomas Davies est l'un des officiers-peintres britanniques les plus célèbres. Il doit la plus grande part de sa notoriété à la découverte d'un lot important de ses aquarelles et à leur achat par la Galerie nationale du Canada; Davies figure pourtant en bonne place dans un grand nombre de collections d'Amérique du Nord et de Grande-Bretagne, où l'on reconnaît son talent extraordinaire pour capturer dans ses aquarelles les événements et les endroits qui ont joué un rôle important dans la guerre de Sept Ans¹.

Le jeune homme entre à la Military Academy de Woolwich en 1755, avec le grade de cadet; c'est là que le maître de dessin G. Massiot lui apprend l'art de peindre des paysages à l'aquarelle. Le 1^{er} avril 1756, le jeune homme reçoit sa première affectation, avec le grade le plus bas de toute l'artillerie, celui de lieutenant-artificier. C'est avec ce rang qu'il arrive en Amérique du Nord, plus précisément à Halifax, en 1757; il est à la prise de Louisbourg en 1758 et assiste à la destruction de quelques villages d'Acadie avant de passer l'hiver au fort Frederick, maintenant devenu la ville de Saint-Jean. Il est engagé en 1759 dans la campagne du lac Champlain, dont il nous laisse des croquis du Crown Point rebâti par Amherst. Un dessin au lavis rude, mais plein de vie, nous montre le corps d'armée d'Amherst passant les rapides du Saint-Laurent en canot. Après la fin si bien connue de la campagne contre la Nouvelle-France, l'artiste est affecté à New-York, où il commande un détachement d'artillerie. On n'entend plus parler de lui jusqu'au moment de sa promotion au grade de capitaine en 1771; un dossier nous dit alors qu'il doit commander à Woolwich une compagnie d'artillerie levée depuis peu. Deux ans plus tard, le soldat est de retour à Halifax, où il fait partie des troupes de soutien de la position britannique en Amérique, où s'annonce la révolution. Jusqu'en 1778, il voit le feu avec sa compagnie aux alentours de Boston et de New-York. À la fin de son service sur le continent Nord-américain, il commande une autre compagnie d'artillerie levée à Woolwich, mais quitte ce commande-

¹ The most complete account to date of Davies appears in Fenwick, Stacey, "Canadian Art", Vol. XIII, (1956) pp. 271-276.

¹ Jusqu'à présent, la documentation la plus exhaustive sur Davies a été publiée dans Fenwick, Stacey, «Canadian Art», vol. xiii, 1956, pp. 271-276.

until 1790. After returning to England, the officer progressed through the ranks to Lieutenant-General, remaining on the active list until his death at Woolwich in 1812. He continued to paint until that year.

ment en 1782 lorsqu'il passe major et devient commandant de l'artillerie de Gibraltar. Davies est lieutenant-colonel lors de sa troisième affectation en Amérique du Nord britannique, de 1786 à 1790. Après son retour en Angleterre, l'officier conquiert ses grades jusqu'au rang de lieutenant-général; il est encore dans l'active lorsqu'il meurt à Woolwich en 1812 sans jamais avoir quitté ses pinceaux.



32. South East View of Crown Point on the Richelieu River, New France, 1759.

Wash drawing, sepia and India ink; 12 x 18: 305 x 457.

Inscribed recto in ink, b., *South East View of Crown Point 1759* and signed *T. Davies fecit L!*: R: Artillery,

Inventory Number: 1-1. Negative Number: C-13312.

Literature: Fenwick, K. M. and C. P. Stacey, "Thomas Davies—Soldier and Painter of Eighteenth-Century Canada," *Canadian Art*, Vol. XIII (1956), p. 271 ff.

32. Vue du sud-est de Crown Point, sur la rivière Richelieu, en Nouvelle-France, 1759.

Lavis, sépia et encre de Chine; 12 x 18 po., 305 x 457 mm.

Inscription: Encre, au recto, b., *South East View of Crown Point 1759*; T. Davies fecit L!; R: Artillery

N^o d'inventaire: 1-1. N^o du négatif: C-13312.

Bibliographie: Fenwick, K.M. et Stacey, C.P., "Thomas Davies—Soldier and Painter of Eighteenth-Century Canada", *Canadian Art*, Vol. XIII, 1956, pp. 271 ss.

9 7bre. — Arrêtés à 9 h. du matin pour manger la soupe. Arrivés à 6 heures du soir au fort St-Frédéric [Crown Point] où Guyenne était arrivé deux heures auparavant. Ce fort est en pierre avec une grande redoute aussi en pierre dans le fort; il est très mal placé ayant plusieurs hauteurs qui le commandent à portée de fusil. Sur ces hauteurs on a fait une redoute et un retranchement de pièces sur pièces, ouvrages mal faits et plutôt nuisibles qu'utiles à la place. Au reste il y a dans cette position un terrain où l'on pourrait faire une excellente place et qui serait la tête du pays du côté de cette frontière. Il y a une garnison communément de 50 hommes avec un capitaine; il y a quelques baraquas autour du fort campées au-dessous du fort.

"Le Journal de M. de Bougainville", *Rapport de l'Archiviste de la province de Québec pour 1923-24*, p. 224.

33. Chaudière Falls Near Quebec, Lower Canada, 1792.

Water-colour; 14 1/4 x 20 1/2: 362 x 421.
Signed and dated, recto in ink, l.r.,
T. Davies Pinxit 1792.

Inventory Number: I-3.

Negative Number: C-13313.

Literature: See no. 32.

33. Les chutes de la Chaudière près de Québec, Bas-Canada, 1792.

Aquarelle; 14 1/4 x 20 1/2 po.,
362 x 421 mm.

Signé et daté à l'encre au recto, b.d., *T. Davies Pinxit 1792.*

N^o d'inventaire: I-3.

N^o du négatif: C-13313.

Bibliographie: Voir n^o 32.



We had to row about 3 leagues when we came to the mouth of the Chaudiere River which empties itself here. We were obliged to go a few hundred yards further where we landed. From thence we ascended a steep hill and proceeded three or four miles through woods and swamps, which were difficult to pass in many places. In one place we were obliged to ford a rivulet which took us considerably above our boots. After these trifling inconveniences were overcome we came within hearing of the falls. We descended a hill and came at length to an opening from which you have a distant view of the fall about three-quarters of a mile. This was the most disagreeable part of our journey. We had to climb over several steep rocks, to overcome many arduous tasks which seemed to multiply upon us as we approached. We were gratified with many views of the falls which encouraged us to proceed. We now ascended a very steep hill and at length came to a ledge of rocks from the extremity of which you have the best view of the falls. I must say I was wonderfully pleased with them, notwithstanding I still preserved the recollection of Niagara, but they are so different in their appearance that no

comparison could be made. The River Chaudiere comes from the southeast. A little above the falls it may be a quarter of a mile broad. It does not appear very rapid until it comes within a few yards of the descent, when it is very much so owing to several large and broken rocks that are scattered very thick. Its course is singular, making a variety of curves and turns before the water is finally precipitated over the fall, which I conceive may be full 100 feet. At the bottom it forms a basin or pot, from whence it derives its name, which is not very large and from which there is only a very small outlet. It then forms another basin, is then contracted by two points of land and opens into a spacious basin from trees which pend on every side, the craggy or broken appearance of the whole scene, forms a most noble and picturesque appearance, infinitely superior to the Falls of Montmorency which though so much higher, have not half the variety.

Hadfield, *An Englishman in America 1785*. p. 148f.

Colonel William Denny (1804-1886)

Most of the military officer-artists served in Canada for only a short time without setting down any roots, except perhaps to speculate on land. In the case of William Denny there is an exception to the rule. He served a total of fifteen years in Canada,¹ married a Montreal girl, the daughter of the Hon. John Richardson,² owned land and spent at least three years of his retirement in Canada.³ During and after his postings Denny travelled the St. Lawrence and Great Lake water systems in a yacht, often in the company of fellow officers.⁴

In 1822, after three years in military college, he was gazetted an Ensign and moved steadily by purchase through the ranks until he retired as a Colonel in 1854. His service included postings in Canada, Corfu, the Crimea and England, with the longest period being in Canada. From 1824 to 1831 the 71st Regiment served in the Quebec, Montreal, Kingston and York garrisons. Denny's pictures deal with these and the surrounding areas. The second period of Canadian service runs from 1838 to 1848, mostly in the Montreal area, but with one session at Kingston.⁵

During the 1837-1838 disturbances Denny served under Colonel Grey and took dispatches across the American border.⁶ Several years later he was an associate of Captain Henry James Warre⁷ who made the reconnaissance of the defence potential of the country from Lake Superior to the Oregon Territory in 1845-1846. During the period preceding the construction of the Rideau Canal the young officer served on the Staff Corps at the Granville Canal site on the Ottawa

Le colonel William Denny (1804-1886)

La plupart des officiers-peintres n'ont servi au Canada que peu d'années, sans prendre racine, sauf peut-être pour spéculer sur les terrains; William Denny fait exception à la règle. Il sert quinze ans au Canada¹, épouse une demoiselle de Montréal, fille de l'hon. John Richardson², achète des terres et séjourne au moins trois ans dans notre pays après sa retraite³. Lorsqu'il habite au Canada, Denny parcourt les bassins fluviaux du Saint-Laurent et des Grands Lacs en yacht; des amis officiers l'accompagnent souvent dans ses pérégrinations⁴.

Denny fréquente l'école militaire pendant trois ans pour en sortir en 1822 avec le rang d'enseigne. Il achète ses grades l'un après l'autre; au moment de sa retraite en 1854, il est colonel. Sa carrière le mène un peu partout à travers le monde, à Corfou, en Crimée, en Angleterre et au Canada, où il passe la plus grande partie de sa vie en uniforme. De 1824 à 1831, l'artiste sert dans les rangs du 71^e Régiment, qui fait partie des garnisons de Québec, de Montréal, de Kingston et de York; il fait des peintures de ces quatre villes et de la région avoisinante. Denny est de nouveau affecté au Canada de 1838 à 1848; généralement posté dans la région montréalaise, il passe néanmoins quelques mois à Kingston⁵. Pendant les troubles de 1837 et de 1838, l'artiste sert sous les ordres du colonel Grey et joue le rôle d'estafette en portant des dépêches aux États-Unis⁶. On le retrouve plusieurs années après en compagnie du capitaine Henry James

¹ Data for military service compiled from the regimental pay lists and Army Lists.

² See "Table of Descents" in the Denny Papers, MG 24, F33 (P.A.C.).

³ Denny Papers, MG 24, F33 (P.A.C.).

⁴ Notes on various drawings of the yachts indicate ownership and participation in trips. One A.T. Hamilton, a fellow officer, painted in water-colour and represented many of the same places as Denny because they were on the same trip together: see the Hamilton Collection in the Manoir Richelieu Collection of Canadiana (P.A.C.).

⁵ Muster Lists of the Forces serving in British North America. W.O. 17, Vol. 1489 1569 (P.A.C. microfilm).

⁶ Journals of Charles Grey, MG 24, A10 (P.A.C.).

⁷ Drawings were included in the Denny Collection when it came to the Public Archives which were by Warre and contained inscriptions confirming the friendship.

¹ Les renseignements d'ordre militaire proviennent des états de soldes régimentaires et des annuaires de l'Armée.

² Voir «Table of Descents» dans les Documents Denny, MG 24, F33 (A.P.C.).

³ Documents Denny, MG 24, F33 (A.P.C.).

⁴ Certains dessins de yachts portent des notes permettant d'identifier le propriétaire du bateau et les gens qui participent au voyage. Un officier nommé A. T. Hamilton a représenté à l'aquarelle plusieurs des endroits qui ont également inspiré Denny: les deux hommes voyageaient de concert. Voir les œuvres de Hamilton dans la Collection du Manoir Richelieu (A.P.C.).

⁵ Rôles des forces affectées en Amérique du Nord britannique. W.O. 17, vol. 1489-1569 (microfilm des A.P.C.).

⁶ Carnets de Charles Grey, MG 24, A10 (A.P.C.).

River.⁸ When Franklin returned from his second overland expedition, via the Ottawa River, Denny was there to meet him, and the artist of the expedition, George Back, gave him one of his sketches which is included in the Denny Collection of the Public Archives. This meeting of the Franklin expedition on the Ottawa is recorded in a letter from H. Pooley who describes how the famous explorer was given a special reception at Bytown.⁹

Denny was a congenial person, liked by his men and admired by the people of the town where he was commanding the troops.¹⁰ As a good citizen of his chosen country, and probably because of his wife's social position, he gave £50 to the building campaign for a new cathedral and parish church in Montreal.¹¹ In 1861, the retired officer wrote to Lord Minto advocating an all French Canadian volunteer force to defend the border from American incursions.¹² William Denny has so far escaped the attention of students of the military officer-artist, but his work is well worth further study, possessing unique qualities not found in any other of these artists' works.

Warre⁷, qui est chargé en 1845-1846 de missions de reconnaissance visant à évaluer les possibilités de défense de la région qui s'étend du lac Supérieur au territoire de l'Oregon. Le jeune officier fait partie de l'état-major au site du canal Granville, sur l'Outaouais, juste avant la construction du canal Rideau⁸. Quand Franklin revient de sa seconde expédition terrestre, empruntant le chemin de l'Outaouais, Denny est là pour le recevoir; George Back, l'artiste de l'expédition, lui donne un de ses croquis, qui fait partie de la collection Denny des Archives publiques. Une lettre de H. Pooley fait mention de cette rencontre avec l'expédition Franklin sur l'Outaouais et décrit le traitement de faveur réservé au célèbre explorateur à Bytown⁹. Doué d'un caractère sympathique, Denny est aimé de ses hommes et admiré par les habitants des villes où il commande la garnison¹⁰. C'est peut-être en bon citoyen de son pays d'élection, mais plus probablement afin de maintenir le rang de son épouse qu'il verse 50 livres sterling à la campagne qui recueille des fonds pour la construction de la nouvelle cathédrale de Montréal¹¹. En 1861, Denny est à sa retraite lorsqu'il écrit à lord Minto pour lui recommander avec insistance de créer une force de volontaires entièrement canadienne-française chargée de défendre la frontière contre les incursions des Américains¹². Jusqu'à présent, Denny a échappé aux recherches des étudiants de l'officier-peintre, mais son travail justifie entièrement des recherches plus fouillées car il possède des qualités que l'on ne retrouve nulle part ailleurs dans les œuvres de ces artistes.

⁸ See the early drawings in the Denny Collection.

⁹ Dalhousie Papers, MG 24, A12, Lt. H. Pooley to Dalhousie, August 16, 1827. (P.A.C.).

¹⁰ Proclamation of the citizens of St. John, "Montreal Gazette", April 30, 1842; Mathieson, "A Discourse Delivered on Board the Transport Ship Java off Quebec", p. 24.

¹¹ Denny Papers, MG 24, F33 (P.A.C.).

¹² Denny Papers, MG 24, F33, Denny to Lord Minto, December 16, 1861 (P.A.C.).

⁷ Au moment où les Archives publiques ont acquis la collection Denny, on a ajouté à l'ensemble des dessins de Warre où l'on trouve des notes confirmant que les deux hommes sont des amis.

⁸ Voir les premiers dessins de la collection Denny.

⁹ Documents Dalhousie, MG 24, A12, lettre du lieutenant H. Pooley à Dalhousie, le 16 août 1827 (A.P.C.).

¹⁰ Proclamation des citoyens de Saint-Jean-du-Richelieu, "Montreal Gazette", 30 avril 1842; Mathieson, "A Discourse Delivered on Board the Transport Ship Java off Quebec", p. 24.

¹¹ Documents Denny, MG 24, F33 (A.P.C.).

¹² Documents Denny, MG 24, F33, lettre de Denny à lord Minto, 16 Décembre 1861 (A.P.C.).



34. Trent Bridge, Bay of Quinte, Canada West, 1848.

Pencil drawing on grey paper with some white water-colour and crayon; 9 7/8 x 13 5/8: 251 x 346.

Inscribed recto in pencil, i.e., *Trent Bridge Bay of Quinte Oct. 1848.*

Inventory Number: I-78. Negative Number: C-35989.

Provenance: K. D. Polson, East Twickenham, Middlesex.

34. Le pont de Trent, baie de Quinte, Canada-Ouest, 1848.

Graphite sur papier gris, traces d'aquarelle blanche et de crayon de cire, 9 7/8 x 13 5/8 po., 251 x 346 mm.

Inscription: Graphite, au recto, b.d., *Trent Bridge Bay of Quinte Oct. 1848.*

N^o d'inventaire: I-78. N^o du négatif: C-35989.

Provenance: K.D. Polson, East Twickenham, Middlesex.

REPORT

On Trent Bridge Documents.

To The Honorable The House of Assembly:

The Committee to whom were referred the Message of His Excellency the Lieutenant Governor, on the subject of the erection of a Bridge across the River Trent, together with the accompanying Documents—

Beg Leave To Report:

The enquiry of the Engineer employed by His Excellency the Lieutenant Governor was naturally directed in the first place to ascertain where a Bridge might be built combining stability with public convenience. Upon this point the Engineer seems to have proceeded principally upon the information he was enabled to

obtain from the Inhabitants residing in the neighbourhood of the site selected by the Engineer.

The difficulty of choice, seems to have arisen from the desire to make such a selection as to the advantages of a safe and extensive Harbour, would unite the probability of a permanent Bridge.

The site recommended by the Engineer is about five hundred feet from the present line of ferry across the River. A Petition of Sheldon Hawley, and 216 others, represents that the nearer the mouth of the River a Bridge shall be built, the greater will be the probability of its permanence.

On the other hand, a Petition signed by 518 individuals, objects to the erection of a Bridge at any point that may ultimately obstruct the navigation of the River, or that may interfere with the formation of a safe and commodious Harbour.

The report of the Engineer, together with such information as has been within their reach, do not enable your Committee to arrive at any satisfactory decision respecting the site of the contemplated Bridge.

Upon referring to persons well acquainted with the subject, your Committee are convinced, that the Estimate furnished by the Engineer is much greater than the sum actually required for the purpose.

The necessity for a Bridge across the River Trent has been so strongly urged by the Petitioners, and the benefit which the public would derive from such a work, so very extensive and evident, that your Committee are induced to recommend to your Honorable House that the sum of £4,000 be appropriated out of the Provincial funds and placed at the disposal of three Commissioners, with authority to choose a site for a Bridge and enter into contract for the erection of the same.

As the materials of which it is intended the Bridge shall be composed must be very liable to decay, some

means or fund should be provided to meet the necessary expenditure for repairs:—and may be gained with so much certainty and at the same time so equitably as by a Toll.

The Toll might be regulated in the same manner as the rates of ferriage are now regulated by the Magistrates in Quarter Sessions, and the Quarter Sessions might be authorised to make such regulations as to them might appear necessary for the security and preservation of the Bridge. The expense of the Engineer, as detailed in the statement accompanying his Report, amount to £24 9s. 4d., and the time expended in the Survey and making his Report, was 21 days:—your Committee would respectfully recommend, that a bill be passed to defray the above mentioned expenses, together with such other sum as your Honorable House may be pleased to consider a reasonable compensation for the Engineer's services.

J. H. SAMSON,
Chairman.

Committee Room, House of Assembly,
10th December, 1832.

Appendix to the Journal of the House of Assembly of Upper Canada, 1832-33. p. 104.

Resolved—That the sum of four thousand and fifty pounds be raised by Debenture, and granted to His Majesty, for the erection of a Toll Bridge across the mouth of the River Trent, and for the payment of the amount due to the Engineer employed by His Excellency the Lieutenant Governor, to make a Survey, Plans and Estimates on that subject.

Journal of the House of Assembly, 1832-33. p. 114.

35. Anse-a-L'eau, Saguenay River, Canada East,
1859.

Crayon on grey paper; 10 3/8 x 14 5/8:
263 x 371.

Inscribed recto in black crayon, l.l., *our
summer residence - Saguenay. St
Lawrence/Anse a L'Eau Aug^t 2, 1859
Canada.*

Inventory Number: I-31.

Negative Number: C-35947.

Provenance: K. D. Polson, East Twicken-
ham, Middlesex.

35. L'Anse-à-L'eau, sur le Saguenay, Canada-
Est, 1859.

Crayon de cire sur papier gris,
10 3/8 x 14 5/8 po., 263 x 371 mm.

Inscription: Crayon de cire noir, au recto,
b.g., *our summer residence - Saguenay. St
Lawrence/Anse à l'Eau Aug^t 2, 1859
Canada.*

N^o d'inventaire: I-31.

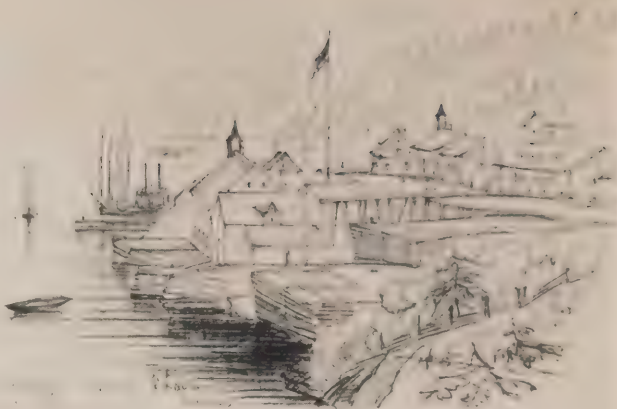
N^o du négatif: C-35947.

Provenance: K.D. Polson, East Twickenham, Middlesex.

L'anse a l'Eau, the small cove next west of Tadousac, has a wharf, on the north shore where the steamers from Quebec lie, and it is the seat of a fish-hatchery. The telegraph cable that crosses the Saguenay is landed in this cove.

Bayfield, *The St. Lawrence Pilot*. vol. 1, p. 332.

The mouth of the Saguenay is to be found about a hundred and forty miles below Quebec, flowing into the St. Lawrence on its north side. About a hundred and twenty miles from its mouth, in a north-westerly direction, is the Lake of St. John, a fine sheet of water, whence it takes its rise. A considerable number of rivers, flowing from the wild and hitherto unprofitable regions of the Hudson's Bay Company, fall into the lake; many of them are navigable, and one of them is said to be so for a hundred miles from its mouth. The lake itself, however, from its comparative shallowness, is very



dangerous to navigate: the slightest gale causing a heavy sea to break over its surface.

Near the mouth of the Saguenay, is the village and harbour of Tadousac, whence the distance to Chicoutimi, another settlement, is about seventy miles, a short way only above which the river is navigable, as here commences a series of rapids which extend to Lake St. John. For about fifty miles from its mouth, the shores of the Saguenay tower up in perpendicular cliffs, from a thousand to fifteen hundred feet in height, giving an air of the wildest grandeur to the scene, while the depth of water is so great, that large ships may sail close under the rocks, so that those on board can look up to their summits, which, beetling above them, appear broken into a variety of fantastic shapes, representing castles, and houses, and trees, and figures, and faces. In truth, the scenery is very fine, and very wild, and very curious, and, moreover, very little known to civilized ladies and gentlemen, though a visit to it is now easily accomplished.

Kingston, *Western Wanderings*. p. 90ff.

Lady Dufferin (1844[45] – 1936)

The wife of Lord Dufferin, Governor-General of Canada from 1872-1878, Hariot Hamilton described her residence in Canada equally well in prose and pictures.¹ Married in 1862, the Dufferins had an exceptionally happy marriage, the first ten years of which were spent at Clondeboyne in Ireland, the family seat. The four-year period in Canada was followed by further diplomatic postings to Russia, Turkey, and Egypt until, in 1884, Dufferin was appointed the Governor-General of India. After four years in India further appointments to Rome and Paris were received. His wife accompanied him on these travels and was a strong supporting influence. Dufferin died in 1902, and his wife died in 1936.

The Dufferin Vice-Regal period in Canada was marked by the controversy surrounding the building of the Canadian Pacific Railway to British Columbia. Dufferin's travels across the country to British Columbia, via the United States, assisted in cementing the widely separated new member of Confederation to the more cohesive Eastern community.

Lady Dufferin (1844[45] – 1936)

Hariot Hamilton, l'épouse de lord Dufferin, gouverneur-général du Canada de 1872 à 1878, décrit ses expériences canadiennes par la prose et par le dessin avec un talent toujours égal à lui-même¹. Les Dufferin se marient en 1862; leur union est l'une des plus heureuses qui se puissent imaginer. Les jeunes époux passent les dix premières années de leur mariage dans leur résidence ancestrale de Clondeboyne, en Irlande. Après son affectation canadienne, Dufferin est envoyé en Russie, en Turquie et en Égypte pour enfin être nommé vice-roi des Indes en 1884. Quatre ans plus tard, on l'affecte en poste à Rome, puis à Paris. Lady Dufferin accompagne son mari dans tous ses voyages et lui est d'un grand secours. Le diplomate meurt en 1902 mais son épouse ne s'éteint qu'en 1936.

Le mandat de Dufferin au Canada est marqué par la controverse de la construction du chemin de fer du Canadien-Pacifique, reliant l'Est du pays à la Colombie-Britannique. Dufferin se rend sur les lieux en passant par les États-Unis, contribuant ainsi à unir la société établie de l'Est à ce nouveau membre de la Confédération, déchiré par les luttes partisans.

¹ This period of the Dufferin experience is best documented by Lady Dufferin's "My Canadian Journal 1872-1878" (ed. G.C. Walker), which also gives the most complete biographical details for Lady Dufferin.

¹ Dans son ouvrage intitulé «My Canadian Journal 1872-1878» révisé par G.C. Walker, lady Dufferin nous a donné une excellente documentation sur cette époque de sa vie; ces carnets sont également la meilleure source de documentation sur la vie de leur auteur.



36. Nanaimo, British Columbia, 1876.

Water-colour on pencil; 8 7/8 x 11 5/8: 225 x 295.

Inscribed recto on album page, in ink, *Nanaimo, B.C.*

Inventory Number: Lady Dufferin Album.

Negative Number: C-37612.

Provenance: L. Heaps, London.

36 Nanaimo, Colombie-Britannique, 1876.

Aquarelle sur graphite, 8 7/8 x 11 5/8 po., 225 x 295 mm.

Inscription: Encre, au recto, sur la page de l'album, *Nanaimo, B.C.*

N^o d'inventaire: Album de lady Dufferin.

N^o du négatif: C-37612.

Provenance: L. Heaps, Londres.

About four we reached Nanaimo, and anchored in its harbour. We went out to fish for salmon, and being unsuccessful, we stopped a fishing-boat to ask if they had caught anything, and the owner immediately introduced himself a County Down man. He ran away as a boy, and now turns his hand to anything here. He pointed to a half-breed girl on board, who, he said, was his daughter; adding, "Of course, she's not like any of us, but she is a very good girl."

Friday, [August] 25th.—Directly after breakfast we landed at Nanaimo; it is a small place, but the inhabitants gave us a very kind reception. A large square place was built up, and decorated with flags and evergreens, and at one end of it the school-children were placed. There was an address, and then a song, written for the occasion, was sung.

We went to the coal-mine, looked down it, and came on board our ship again.

Dufferin and Ava, *The Marchioness of, My Canadian Journal*, p. 280.

37. Metlakatla, British Columbia, 1876.

Water-colour on pencil; 4 7/8 x 6 7/8:
124 x 174.

Inscribed recto on album page in ink,
Metlah Catlah. Aug. 30th 1876.

Inventory Number: Lady Dufferin Album.
Negative Number: C-35941.

Provenance: L. Heaps, London.

37. Metlakatla, Colombie-Britannique, 1876.

Aquarelle sur graphite, 4 7/8 x 6 7/8 po.,
124 x 174 mm.

Inscription: Encre, au recto, sur la page de
l'album. *Metlah Catlah. Aug. 30th 1876.*

N^o d'inventaire: Album de lady Dufferin.
N^o du négatif: C-35941.

Provenance: L. Heaps, Londres.



Tuesday, [August] 29th.—There is very little to tell of to-day, for the weather has been desperately bad—pouring rain, and much fog. We have seen nothing in the way of scenery, and had it not been for having our tender to pilot us into Metlacatlah, we should have spent the night at sea; however, here we are safe at anchor. I saw one little sea-beast to-day; it jumped clear of the water several times, and showed itself plainly—a sea-otter.

Metlacatlah is one of the most successful of Indian missions. It is entirely the work of a Mr. Duncan, who when he came here found the Indians in a most savage condition. He has lived entirely among them, and is regarded by them as their father and their friend. I hear that the influence he has, and the real good he has done, is wonderful.

Dufferin and Ava, The Marchioness of, *My Canadian Journal*. p. 283f.

Wednesday, [August] 30th.—It was delightful, after yesterday's rain, to find a lovely morning, and to see the beautiful scenery of this place to perfection; but I must tell you to-day about our visit to the Indian village of Metlacatlah.

We started in boats directly after breakfast, our Staff being dressed in red, to please the Indians. As we approached the shore they (the Indians) fired ready to present arms; a boarded place had been prepared on the grass for us to stand on, and round it were all the inhabitants of the village. . . .

We next saw the "Council Room", and in it a peculiar fireplace, which they have in all the cottages, and which D. would like to put into some large hall somewhere. It is a good sized square, in the center of the room, with the chimney directly over it. Every one in the room is thus able to get an equal share of the fire, and it looks most cheerful with people sitting all round it.

In this room Mr. Duncan and his Indian colleagues carry on the business of the place. Outside, there are gymnastics for the boys.

The Prison stands opposite; it is a funny little tower, painted black below and white above. It is divided into two rooms, the "black" prison being more disgraceful than the "white". On the top of this building there is a stand for the band! The Church comes next, and is quite new, having been built entirely by Mr. Duncan and the Indians...

The School is another very good building, and round its walls there are texts and pictures. The pupils all learn to read English, which they prefer for reading to their native tongue—their own words are so very long. They translate what they read into Tschimshyau.

Mr. Duncan has succeeded in educating them up to the idea of having separate bedrooms, and houses to themselves, instead of living five or six families together in one room; and the first of his new houses has just been put up. We went into it, and were received by the master and mistress; the former presented me with one of the masks they used to wear in their dances. The

house was very nice, the floors and part of the walls covered with a kind of native matting.

Close to the wharf there is a large, empty room, which is used for stray Indians who arrive here, and who may have sickness among them. Mr. Duncan has put up a saw-mill, and I think I told you the Indians make soap; the traders used to ask them a dollar for a piece the width of a finger! This manufactory is not working at present, and the Indians came off in canoes to the ship, and asked for soap, instead of money, for furs. Great exchanges were made by the men on the ship—furs for old clothes.

Dufferin and Ava, *The Marchioness of, My Canadian Journal*. p. 284ff.

38. Indians Serenading the Governor General at Metlakatla, British Columbia, 1876.

Grey wash with touches of white gouache;
5 7/8 x 7 3/4: 149 x 197.

Inscribed recto on album page in ink,
Indians serenading the Governor General at Metlah Catlah.

Inventory Number: Lady Dufferin Album.
Negative Number: C-35936.

Provenance: L. Heaps, London.

38. Les indiens chantent pour le gouverneur-général à Metlakatla, Colombie-Britannique, 1876.

Lavis gris, traces de gouache blanche,
5 7/8 x 7 3/4 po., 149 x 197 mm.

Inscription: Encre, au recto, sur la page de l'album, *Indians serenading the Governor General at Metlah Catlah.*

N^o d'inventaire: Album de lady Dufferin.
N^o du négatif: C-35936.

Provenance: L. Heaps, Londres.



The Governor-General expressed a great desire to hear the men sing one of their national melodies (Heaven save the mark !) but they begged to be excused on the ground that they would be ashamed to sing it before him on shore as they were, but that they would follow the ship and sing it in their canoes, which they did on his return from Fort Simpson. I don't think Mr. Duncan encourages reminiscences of their former life, which these war songs are, and it struck me that he threw, and successfully threw, cold water on the Governor-General's bestowing any special mark of recognition on the chief. He has to conduct his operations in a peculiar way, and it can easily be understood that much of his advice and direction would be thrown away, were there a recognized authority over the Indians other than himself. He strives to make industry and merit the standards by which the men of the village are measured, and in presenting an address to the Governor-General, which was done immediately after the singing was concluded,

there was no apparent priority or distinction amongst them.

St. John, *The Sea of Mountains*. vol. 1, p. 315f.

He [Lord Dufferin] then ordered the distribution of a few presents that he had brought for them, and re-embarking sailed away for Metlakahtla, where he arrived in the evening, and was met by the promised national howl from the crews of Tsimpsen canoes that had been waiting for him. Their song was the dirge for the dead sung by a returning war party. It appears to be the principal relic of their former minstrelsy and is hardly worth preserving. It is, as it is intended to be, extremely melancholy, filled with spasmodic exclamations, and calling upon the dead, but is calculated to defeat its own end by leaving it open to doubt whether the greater anguish should be felt for the loss of the slain, or in view of the fact that some had been still left alive to sing.

St. John, *The Sea of Mountains*. vol. 2, p. 11f.

39. Skidegate, Queen Charlotte Islands, British Columbia, 1876.

Water-colour on pencil; 5 x 6 7/8 :
127 x 175.

Inscribed recto on album page in ink,
*Queen Charlotte Islands. Indian Heraldic
pillars at Skidgate. Sept. 1, 1876.*

Inventory Number: Lady Dufferin Album.
Negative Number: C-35951.

Provenance: L. Heaps, London.

39. Skidegate, îles de la Reine Charlotte,
Colombie-Britannique, 1876.

Aquarelle sur graphite, 5 x 6 7/8 po.,
127 x 175 mm.

Inscription: Encre, au recto, sur la page de
l'album *Queen Charlotte Islands. Indian
Heraldic pillars at Skidgate. Sept. 1, 1876.*

N^o d'inventaire: Album de Lady Dufferin.
N^o de négatif: C-35951.

Provenance: L. Heaps, Londres.



Thursday, [August] 31st.—We were to have started at daybreak, but there was a thick fog, which only lifted at 9:30; after that the day was beautiful, and we had a splendid passage over to Queen Charlotte's Islands. I suppose this is the wildest place I shall ever be at. It is solely inhabited by Indians, and as yet there is no missionary among them; but Mr. Collinson is coming here from Metlacatlah.

We anchored opposite a village which, in the distance, looked like a forest of bare poles. These poles are heraldic, and are the monuments to chiefs that I told you of before. Every house seems to have one—and, as I think I said, they are highly valued—as symbols of rank.

Some are carved the whole way up with grotesque figures and faces, some are painted; and in many houses the door is a part of the pattern of the pillar, and is an oval hole, through which you see the picturesque Indian figures appearing. When a man dies, his friends destroy his house, leaving the framework and the pillar, and make a little hut for the dead body to lie in, with a blanket nailed before it. We saw one with two canoes outside, ready to take the owner across the "silent lake." On one house were two figures with tall hats and frock-coats—missionaries evidently.

Dufferin and Ava, The Marchioness of, *My Canadian Journal*. p. 288f.

Katherine Jane Ellice (? -1864)

Katherine Jane Balfour married Edward Ellice, the son of Edward "Bear" Ellice, in 1834. From Montreal the Ellices went to England where the family became politically influential, moving in the circles of the Dufferins, the Durhams and the Nortons.¹ Edward Ellice, Jr. entered the British Parliament and accompanied Lord Durham to British North America as his Secretary. Shortly afterwards the family property in Quebec was sold. While the Ellices were in the Colony they stayed in the seigniorial house at Beauharnois at which time they were held captive by the rebels for some days. Mrs. Ellice's pictorial record of their visit to Canada is an especially valuable one, her work coming under the influence of the drawing master to the Durham family, Coke Smyth, who published *Sketches in the Canadas* from his drawings. More startling about the Ellice water-colours are the unusual interior views of the seigniorial house which reflect regency taste. Another important series of water-colours exists in Scotland which deals with the Ellice home, Glenquoich Lodge, in much the same way.²

Mrs. Ellice was something of a celebrated beauty, her portrait appearing in Heath's *Book of Beauty* for 1841 with the accompanying poetic tribute:

A new Belinda! With her tresses rarer
Than those which gave our courtly bard his lay;
Blest is the man who won her well to wear her,
Angel of household love, and, calmly gay,
Companion to beguile life's darkest, weariest day!³

This charming character shows in the diary of her Canadian trip which is in the Public Archives of Canada.⁴

Katherine Jane Ellice (? -1864)

Katherine Jane Balfour épouse en 1834 Edward Ellice, fils d'Edward «Bear» Ellice. Les Ellice quittent Montréal pour l'Angleterre et la famille devient un facteur politique important, frayant avec les Dufferin, les Durham et les Norton¹. Edward Ellice fils entre au Parlement de Londres et les terres du Québec qui appartenaient auparavant à sa famille sont vendues peu après qu'il accompagne lord Durham en Amérique du Nord à titre de secrétaire. Pendant leur séjour dans la colonie, Edward et Katherine demeurent à Beauharnois dans la résidence seigneuriale; ils sont capturés par les rebelles qui les gardent prisonniers pendant quelque jours. Mme Ellice conserve un dossier pictural extrêmement précieux de son séjour en terre canadienne: elle subit l'influence du maître de dessin de la famille Durham, Coke Smyth, qui a tiré *Sketches in the Canadas* de ses dessins. Les aquarelles Ellice sont plus frappantes et plus rares encore en ce qu'elles offrent fréquemment une vue de l'intérieur "Regency" d'une maison seigneuriale.

On trouve en Ecosse une autre série importante d'aquarelles représentant de façon assez semblable la demeure des Ellice, Glenquoich Lodge². Katherine Jane Ellice est une femme d'une rare beauté, et son portrait est publié en 1841 dans le *Book of Beauty* de Heath avec l'éloge en vers suivant:

A new Belinda! With her tresses rarer
Than those which gave our courtly bard his lay;
Blest is the man who won her well to wear her,
Angel of household love, and, calmly gay,
Companion to beguile life's darkest, weariest day!³

Ce caractère charmant transparait dans le journal que Mme Ellice a tenu pendant son séjour au Canada et qui fait maintenant partie de la collection des Archives publiques.⁴

¹ Morgan, "Types of Canadian Women", p. 106.

² Packe, "Country Life," November 1949, p. 1574 f.

³ Morgan, "Types of Canadian Women", p. 106.

⁴ Ellice Papers, MG 24, A 2 (P.A.C.).

¹ Morgan, «Types of Canadian Women», p. 106.

² Packe, «Country Life», novembre 1949, pp. 1574 ss.

³ Morgan, «Types of Canadian Women», p. 106.

⁴ Documents Ellice, MG 24, A2 (A.P.C.).



40. Drawing Room of the Seigniorly House, Beauharnois, Lower Canada, 1838.

Water-colour on pencil: 6 5/8 x 8 7/8: 168 x 225.

Inscribed recto on album page in ink, *Drawing Room, Seigneurie Beauharnois*.

Inventory Number: I-16. Negative Number: C-13384.

40. Le salon du Manoir de Beauharnois, Bas-Canada, 1838.

Aquarelle sur graphite, 6 5/8 x 8 7/8 po., 168 x 225 mm.

Inscription: Encre, au recto, sur la page de l'album, *Drawing Room, Seigneurie Beauharnois*.

N^o d'inventaire: I-16. N^o du négatif: C-13384.

Friday, July 20, 1838—

Tina & I made new covers for a dirty looking Sofa & Arm chair, not to mention *Muslin Curtains* for 2 or 3 rooms. So much for a *Invereshie* education.

Sunday, September 23, 1838.

—We jumped into bed as fast possible, & were soon asleep—Oh dear how tired I am of travelling and how glad I shall be to find myself once more mistress of my own actions in my little snugery at *Beauharnois* which we look forward with as much pleasure as an Indian does to “*his happy hunting ground*” after death, where they imagine they are to roam, wander and hunt about for ever in perfect happiness—

Saturday, October 13, 1838.

Didn't go out—drew immensely—nothing however but what I call *scrabbles*—recollections of *Beauharnois* which I shall like to look at when we go home.!

Ellice Papers, MG 24, A2, *Diary of Jane Ellice*. (P.A.C)

41. **Rebels at Beauharnois, Lower Canada, 1838.**

Water-colour on pencil on grey paper; 9 3/8 x 6 1/2:
238 x 165

Inventory Number: I-24. Negative Number: C-13392.

41. **Rebelles à Beauharnois, Bas-Canada, 1838.**

Aquarelle et graphite sur papier gris, 9 3/8 x 6 1/2 po.
238 x 165 mm.

Nº d'inventaire: I-24.

Nº du négatif: C-13392.

Sunday, November 4, 1838.

It's an odd thing, that last night when we went to bed both Tina & I said we thought something was going to happen—Twice I awoke Edward, because we heard the dogs barking & the *Turkeys* making a noise—About 1 o'clock a messenger came saying there was a disturbance at Chateauguai & several British farmers had fled from the Canadian rebels—E. E. [Edward Ellice] had hardly come to bed again when we thought we heard a *hallo*—he opened the window & listened but all was still, & just as he was getting into bed a *yell* like the *Indian war cry*, burst close to the house, & guns fired at the same moment—struck the house, on all sides, breaking the windows &c Edward jumped *into* his clothes, & drag'd Tina & I *en chemise*, without shoes or stockings down stairs & put us thro' a trap door into the cellar—The house was surrounded on all sides, Edward & M^r Brown taken prisoners, and were carried off we knew not where, leaving Tina & I alone, *en chemise*, in the middle of a group of the most "*Robespierre*" looking ruffians, all armed with guns, long knives, and pikes, without a single creature to advise us, every respectable person in the village being taken prisoner—What a day we passed sitting hand in hand, in the midst of a heap confusion, comforting each other, & praying for protection to Him who orders all things well. But it was a



severe trial—The ruffian looking men coming in every now & then quite drunk—In the evening the priest came to see us, & we got leave to come to his house—What a wretched day & yet how much worse it might have been.

Wednesday, November 7, 1838.

The whole house is surrounded by *Guards*—I sketched some of them from the window—picturesque ruffians—
Ellice Papers, MG 24, A2, *Diary of Jane Ellice*. (P.A.C.)

**Sir James Bucknall Bucknall Estcourt
(1802-1855)**

Lady Caroline Bucknall Estcourt (1809? -1886)

The Estcourts are treated as a couple since their water-colour styles and iconography are almost identical for the period of his posting to Canada. It is probable that the Estcourts spent their honeymoon in Canada since they came to Canada shortly after they were married in 1837. Lady Estcourt was the daughter of the Right Honourable Reginald Pole-Carew.¹

As a member of the 43rd Regiment Estcourt was an associate of Levinge, but unlike Levinge, Estcourt missed the trek overland from the Maritimes to Quebec in 1837 and only joined the Regiment at La Prairie in time to move to Niagara.² At this time he was socializing with the Greys and probably the group around the Durhams. The end of the first tour of duty in the Canadas sent the Estcourts back to England in 1839, but he returned to North America in 1843 as the Queen's Boundary Commissioner to describe the boundary between the United States and Canada according to the Treaty of 1842. This special service lasted until 1846.³

In addition to his Canadian service, Estcourt served on the Euphrates Valley Expedition (1834-36) and in the Crimea where he fell victim to the dread cholera in 1855. In 1848 he entered Parliament as a Conservative M.P.

Lady Caroline's activity as a water-colourist is quite sophisticated indicating that she probably learned at the hand of one of the more notable British water-colourists of the day who usually taught pupils as a means of supplementing their incomes. During her Canadian visit she made two lithographs for the benefit of the Church of England in Canada which shows one direction her energies took in the colony. She died in 1886 at the Priory, Tetbury, at the age of 77.⁴

**Sir James Bucknall Bucknall Estcourt
(1802-1855)**

Lady Caroline Bucknall Estcourt (1809? -1886)

Si l'on réunit les Estcourt dans le présent catalogue, c'est que le style et le sujet des aquarelles de ces deux artistes sont presque identiques, du moins pour la période d'affectation d'Estcourt au Canada. On peut penser que le couple a passé sa lune de miel au pays, étant donné que Estcourt est venu au Canada avec sa femme peu après son mariage, en 1837; lady Estcourt est la fille du très honorable Reginald Pole-Carew¹.

Officier du 43^e Régiment, Estcourt est l'un des proches de Levinge, mais il n'accompagne pas celui-ci dans le voyage qui le mène des Maritimes au Québec par voie de terre, en 1837. En effet, Bucknall rejoint son unité à LaPrairie juste avant que l'on envoie le régiment à Niagara². A cette époque, le militaire fraie avec les Grey et sans doute avec le groupe qui entoure les Durham. En 1839, il rentre en Angleterre pour en revenir en 1843, en qualité de commissaire aux frontières de la Reine, chargé de déterminer la ligne de démarcation entre les États-Unis et le Canada conformément au traité de 1842. Cette mission l'occupe jusqu'en 1846³.

Outre son service au Canada, Estcourt sert dans l'expédition de la vallée de l'Euphrate (1834-1836) et en Crimée, où il succombe au terrible choléra en 1855. Sept ans auparavant, en 1848, il entre au Parlement sous l'étiquette conservatrice.

Lady Caroline est une aquarelliste accomplie; on peut supposer qu'elle ait appris son art de l'un des grands maîtres britanniques de l'aquarelle, qui donnait des cours pour arrondir ses revenus. Au cours de son séjour au Canada, l'artiste fait deux lithographies qu'elle donne à l'Église d'Angleterre au Canada, geste qui nous montre l'une des façons dont elle s'emploie dans la colonie. Elle s'éteint en 1886 au Priory à Tetbury, à l'âge de 77 ans⁴.

¹ "D.N.B."

² Muster Lists of the Forces serving in British North America, W.O. 17, Vol. 1542-43 (P.A.C. microfilm).

³ Estcourt Papers, MG 24, H59; letters dated April 4, 1843 and July 26, 1846 noting arrival in Halifax to begin special service and departure from Boston at the end of it. (P.A.C. microfilm).

⁴ Comm. J. M. White, London.

¹ «D.N.B.»

² Rôles des forces affectées en Amérique du Nord britannique, W.O. 17, vol. 1542-1543 (microfilm des A.P.C.).

³ Documents Estcourt, MG 24, H59; lettres du 4 avril 1843 et du 26 juillet 1846 signalant l'arrivée d'Estcourt à Halifax en mission spéciale et son départ de Boston une fois sa tâche accomplie (microfilm des A.P.C.).

⁴ Comm. J. M. White, Londres.



42. Bridge at the Mouth of the Humber River, Lake Ontario, near York, Upper Canada, 1837.

Water-colour on pencil; 5 1/8 x 7 3/8: 130 x 187.

Inscribed recto in ink, I.L., *Mouth of the Humber. Lake Ontario*. Signed and dated *Sep^r 13, 1837. JBBE.*—

Inventory Number: I-58. Negative Number: C-35980.

Provenance: V. P. Sabin, London.

42. Pont à l'embouchure de la rivière Humber, sur les bords du lac Ontario, près de York, Haut-Canada, 1837.

Aquarelle sur graphite, 5 1/8 x 7 3/8 po., 130 x 187 mm.

Inscription: Encre, au recto, b.g., *Mouth of the Humber. Lake Ontario*; signé et daté, *Sep^r 13, 1837. JBBE.*—

N^o d'inventaire: I-58. N^o du négatif: C-35980.

Provenance: V. P. Sabin, Londres.

the sum of £67 14 8 as certified by Mr. Ewart the builder. The Magistrates have given him all in their power being the iron of the old bridge which has been valued at £9 5 0 leaving the sum of £38 9 8 fairly his due.

We therefore trust His Excellency will be enabled to make that sum good to him.

We have the honor to be

Sir, &c. &c. &c.

(Signed)

D. BOULTON,

(Signed)

CHARLES C. SMALL

To

Z. MUDGE, Esq.

&c. &c. &c.

Appendix to the Journal of the House of Assembly of Upper Canada, 1830. p. 216.

Mr. Marshall Lewis has performed his contracts, for the Don and Humber Bridges, and has been paid for them, in full £625 for the Don, and £550 for the Humber Bridge, and the approach to it.

We find ourselves bound to represent the fact of his having expended a sum upon them, in necessary improvements, over and above his undertaking, amounting to

43. Near Lundy's Lane, Niagara Falls, Upper Canada, 1838.

Water-colour on pencil: 5 1/2 x 7 7/8: 140 x 200.

Inscribed verso in ink, l.r., *Log Hut & Autumnal tints / near the Niagara & Lundy's Lane*; signed and dated *Oct. 17, 1838. CBE*; same on album page. Verso also contains a sketch map in ink of the Niagara Falls area with notations indicating where the Estcourt's cottage was located.

Inventory Number: I-91.

Negative Number: C-18676.

Provenance: V. P. Sabin, London.



43. Près de Lundy's Lane, Niagara Falls, Haut-Canada, 1838.

Aquarelle sur graphite, 5 1/2 x 7 7/8 po., 140 x 200 mm.

Inscription: Encre, au verso, b.d., *Log Hut & Autumnal tints / near the Niagara & Lundy's Lane*; signé et daté, *Oct. 17, 1838. CBE*; mêmes inscriptions sur la page de l'album. On trouve au verso un croquis à l'encre d'une carte de la région de Niagara Falls où des notes permettent de situer la résidence des Estcourt.

Nº d'inventaire: I-91.

Nº du négatif: C-18676.

Provenance: V. P. Sabin, Londres.

The Field of Battle of Lundy's Lane is in the vicinity of a small village one mile from the Falls, and was the scene of the hardest contested action during the late war [War of 1812]. A burial ground has been formed and a church is in meditation upon the rising eminence where the British artillery was posted, and where the bodies of those who fell were buried. The remaining portion of the field was purchased after the conclusion of the peace by an officer who was present in the action, and who now resides there.

The whole of this part of the frontier is a fine and fertile country; but, owing to its long settlement and sad

mismanagement, the soil has become nearly exhausted. I did not see any part of America which I should prefer as a residence to that which lies between Lakes Erie and Ontario. It is much sought after by retired officers, and better class of emigrants. The majority of the company at the hotel during my stay there consisted of families lately arrived, who were making purchases in the vicinity. If the settler seeks society, he may meet a continued stream of his countrymen on their pilgrimage to the most stupendous natural curiosity in the world [Niagara Falls]; and, if he wish retirement, he may have it in perfection, for the attention of all travellers is so entirely engrossed by the one grand object that they trouble not themselves with making visits, or intruding upon those who have settled down within hearing of the roar of the cataract.

Coke, *A Subaltern's Furlough* p. 308f.

44. Portrait of Unidentified Negro Woman.

Water-colour on pencil; 10 5/8 x 8 5/8: 270 x 219.

Inscribed verso in ink, b., *The black woman / who with her Husband took in & nursed / the poor sick black man who could not / pay for his lodging. She lived near us and became a great friend. C.B.E.*; on the album page, in ink, *The good "woman of colour" who lived / near us in Lundy's Lane and took in a sick black / man to nurse when he had been turned out because / he could not pay his lodging. CBE 1838-9*

Inventory Number: I-64. Negative Number: C-20912.
Provenance: V. P. Sabin, London.

44. Une noire.

Aquarelle sur graphite, 10 5/8 x 8 5/8 po., 270 x 219 mm.

Inscription: Encre, au verso, b., *The black woman / who with her Husband took in & nursed / the poor sick black man who could not / pay for his lodging. She lived near us and became a great friend. C.B.E.*; encre, sur la page de l'album, *The good "woman of colour" who lived / near us in Lundy's Lane and took in a sick black / man to nurse when he had been turned out because / he could not pay his lodging. CBE 1838-9.*

N^o d'inventaire: I-64. N^o du négatif: C-20912.
Provenance: V. P. Sabin, Londres.

Sir, In reply to your inquiries I beg to offer as my opinion with much diffidence, 1st, That nearly all of them [Negroes] are opposed to every species of reform in the civil institutions of the colony—they are so extravagantly loyal to the Executive that to the utmost of their power they uphold all the abuses of government and support those who profit by them. 2nd., As a people they are as well behaved as a majority of the whites, and perhaps more temperate. 3rd., To your third question (regarding crime), I would say, not more numerous. 4th., Cases in which colored people ask public charity are rare, as far as I can recollect. I am opposed to slavery whether of whites or blacks, in every form. I wish to live long enough to see the people of this continent, of the humblest classes, educated and free, and held in respect,



according to their conduct and attainments, without reference to country, color, or wordly substance. But I regret that an unfounded fear of a union with the United States on the part of the colored population should have induced them to oppose reform and free institutions in this colony, whenever they have had the power to do so. The apology I make for them in this matter is that they have not been educated as freemen.

W. L. Mackenzie to the American Slavery Society, Jan. 30, 1837. Quoted in Landon, *Papers and Records of the Ontario Historical Society*. vol. XXII (1925), p. 153.

45 Troop Carrier, H.M.S. "Pique" Ice Bound at Arichat, Cape Breton Island, 1837.

Water-colour on pencil; 4 1/2 x 6 1/2:
114 x 165.

Inscribed recto on album page in ink,
*HMS. Pique Ice-bound. Arichat — Isle
Madame. CBE*

Inventory Number: I-78.

Negative Number: C-35975.

Provenance: V. P. Sabin, London.

45. Le transport H.M.S. «Pique» pris dans les glaces à Arichat, Ile du Cap-Breton, 1837.

Aquarelle sur graphite, 4 1/2 x 6 1/2 po.,
114 x 165 mm.

Inscription: Encre, au recto, sur la page de
l'album, *HMS. Pique Ice-bound. Arichat —
Isle Madame. CBE.*

Nº d'inventaire: 1-78.

Nº du négatif C:35975.

Provenance: V.P. Sabin, Londres.



Richmond Island.

Richmond Island hath the Advantage of Darnly Harbor, by the French Narichat, which is covered by Darnly Island, & hath two Entrances; that to the South East is the largest & safest, where Vessels of 3 or 400 Tons, may enter & anchor with Safety. Behind this Island, the Entrance to the North West, will receive Vessels of 200 Tons burden, but they must enter with a leading Wind as it is too narrow to turn to Windward.

Harvey, *Holland's Description of Cape Breton Island.* p. 84.

By far the most important parts of this island [Cape Breton Island] are the various harbours that pierce its shores, and shelter swarms of fishing vessels. The chief port is Arichat, long the seat of the trade carried on by Merchants in the Island of Jersey, in the British channel,

who employ the inhabitants and their vessels in taking the fish which are then exported in the Jersey ships to Spain, the Mediterranean, the West Indies and the Brazils. Arichat is indisputably the first commercial port in Cape-Breton, and exports much of the agricultural produce of the Island. It has a fine harbour on the southern coast of the Isle Madame, the most southerly point of Cape-Breton, and opening to the S. W. It is seldom obstructed with ice, being even less liable than Louisburg to be blockaded by the masses that float round the shores of Cape-Breton, out of the Gulf of St. Lawrence.—The town and harbour have an imposing appearance, the former is fast improving in the size and number of its houses, and the port is thronged during the summer season with vessels of various descriptions, presenting a busy and pleasing scene.

Haliburton, *An Historical and Statistical Account of Nova-Scotia*, vol. 2, p. 221f.

Sydney Prior Hall (1842–flg. 1917)

The impressions of the colony of Canada originally held by the British were largely the result of travel books and published series of prints, but by the middle of the 19th century the popular image was being created by the illustrated press, in the form of the *Illustrated London News* and later, the *London Graphic*. Sydney Hall¹ worked as an artist-journalist for the *Graphic* and became noted for his special coverage of official Royal Tours. He also covered the Prussian War.²

The Marquis of Lorne, when Governor-General of Canada, made a trip in 1881 to the Western territories accompanied by journalists from the major British and Scottish newspapers, for the purpose of promoting the country as a prime land for settlement. One of the journalists was the artist Hall who made a remarkable record of the trip and the country through which they passed, some of which was published in the *Graphic* as wood engravings.

Hall was trained by his father, Arthur Hughes, and the Royal Academy school, becoming a staff artist for the *London Graphic*. Subsequently he received the patronage of Queen Victoria. It was probably this connection which brought Hall to Canada to record the activities of the Queen's son-in-law. From 1875 until 1904 the artist exhibited in the Royal Academy.³

Sydney Prior Hall (1842–apr. 1917)

Les Britanniques se font une idée de la colonie canadienne d'après des récits de voyage et des estampes à grand tirage. Vers le milieu du XIX^e siècle, c'est la presse illustrée qui crée l'imagerie populaire: le premier grand journal de ce type est l'*Illustrated London News*, à qui succède le *London Graphic*. Sydney Hall¹ est un reporter-artiste du *Graphic* qui connaît une certaine notoriété à cause de ses excellents reportages des visites royales officielles. Le journaliste «fait» également la guerre de 1870².

En 1881, le marquis de Lorne, gouverneur général du Canada, se rend dans les territoires de l'Ouest avec les correspondants des principaux journaux britanniques et écossais. L'expédition vise à donner du pays l'image d'une terre excellente pour la colonisation. Hall est sur place; il se monte un remarquable dossier pictural du voyage et du pays traversé, pour finalement publier une partie de ses croquis dans le *Graphic* sous forme de gravures sur bois. Hall a d'abord pour maître son père; il étudie ensuite sous Arthur Hughes, puis il suit les cours de la Royal Academy d'où il sort pour devenir l'un des artistes employés à plein temps au *London Graphic*. La reine Victoria remarque bientôt l'artiste, et c'est probablement à cela que Hall doit d'être venu au Canada pour y faire le reportage des activités du gendre de la souveraine. Le peintre expose à la Royal Academy de 1875 à 1904³.

¹ Bénézit.

² Jackson, "The Pictorial Press, Its Origin and Progress," p. 338.

³ Graves.

¹ Bénézit.

² Jackson, «The Pictorial Press, Its Origin and Progress,» p. 338.

³ Graves.



46. Prince Arthur's Landing, Lake Superior, Ontario, 1881.

Pencil drawing heightened with white; 4 3/8 x 6 7/8: 111 x 175.

Inscribed recto in pencil, I.I., *Prince Arthur's Landing. 25 July.*; inscribed verso in pencil, *25 July An engine tugging a truck laden with Indians. Our steamer lying behind at the wharf. A queer contrast between Progress and decay.— especially when the Indians got off the truck, squatted about the line, and had to be cleared off when the Engine started back. They skedaddled helter skelter. The engine advanced irresistibly, her bell clanging noisely. In the distance is Pie Island.*

Inventory Number: I-41. Negative Number: C-12840.

Provenance: Gift of the artist.

Published in: London, *The Graphic*, 1881, p. 281.

46. Prince Arthur's Landing, sur la rive du lac Supérieur, en Ontario, 1881.

Graphite rehaussé de blanc, 4 3/8 x 6 7/8 po., 111 x 175 mm.

Inscription: Graphite, au recto, b.g., *Prince Arthur's Landing. 25 July.*; graphite, au verso, *25 July An engine tugging a truck laden with Indians. Our steamer lying behind at the wharf. A queer contrast between Progress and decay.— especially when the Indians got off the truck, squatted about the line, and had to be cleared off when the Engine started back. They skedaddled helter skelter. The engine advanced irresistibly, her bell clanging noisely. In the distance is Pie Island.*

Nº d'inventaire: I-41.

Nº du négatif: C-12840.

Provenance: Don de l'artiste.

Reproduction: Londres, *The Graphic*, 1881, p. 281.



47. Camp on Dryberry Lake, Ontario, July 29, 1881.

Pencil drawing; 8 3/4 x 13 1/8: 222 x 333.

Inscribed recto in pencil, I.I., *29 July Dry Berry Lake notes at back*; verso in pencil, *Dry berry Lake.—The prettiest of all our camps. We reached it by night. It seemed like a scene from fairy land—quite unreal. Two big fires burnt outside the tents. One landed at a stage covered with balsam boughs w^h led up to the governor generals tent. The night was as placid as could be. Soft white sand formed the margin of the lake. The forests formed a dark background to the tents. The smoke from the fires threw a mystic veil over the whole. In the early morning the low sun glanced amongst the trees and threw long shadows unto the surface of the lake. We had but to go outside our tents to gain the most luxurious of baths. One by one the painted canoes rounded the corner from the river & cut the long reflections in the grey water.*

Inventory Number: I-60. Negative Number: C-12860.

Provenance: Gift of the artist.

Published in: London, *The Graphic*, 1881, p. 261.

47. Campement sur les bords du lac Dryberry en Ontario, 29 juillet 1881.

Graphite, 8 3/4 x 13 1/8 po., 222 x 333 mm.

Inscription: Graphite, au recto, b.g., *29 July Dry Berry Lake notes at back*; graphite, au verso, *Dry berry Lake.—The prettiest of all our camps. We reached it by night. It seemed like a scene from fairy land—quite unreal. Two big fires burnt outside the tents. One landed at a stage covered with balsam boughs w^h led up to the governor generals tent. The night was as placid as could be. Soft white sand formed the margin of the lake. The forests formed a dark background to the tents. The smoke from the fires threw a mystic veil over the whole. In the early morning the low sun glanced amongst the trees and threw long shadows unto the surface of the lake. We had but to go outside our tents to gain the most luxurious of baths. One by one the painted canoes rounded the corner from the river & cut the long reflections in the grey water.*

N^o d'inventaire: I-60.

N^o du négatif: C-12860.

Provenance: Don de l'artiste.

Reproduction: Londres, *The Graphic*, 1881, p. 261.



48. Pow-wow, Garden River Reserve, Ontario, 1881.

Black monochrome wash over pencil heightened with white; 11 7/8 x 14 7/8: 301 x 378.

Inscribed recto in ink, u.l., *Pow-wow Garden River Reserve on the St. Marie River*; recto in pencil, l.r., signed and dated *S. P. Hall Winnipeg July 31*; verso in pencil, *At Garden River near source St. Marie We saw—for that at Little Current was in the dark our first Indian Pow-wow.*

The chiefs were drawn up in line on the wharf when the steamer came alongside. Their dress, though mixed still retained enough of the old costume to make it interesting. Behind them were Braves much more Europeanised in dress, who fired a salute from old fashioned guns as the Gov. Gen. landed. He was taken to a stage with a proscenium of cedar boughs. At once the old chief whose signature I have given began to lecture broken promises, felled trees, loved landmarks &c. &c.—The chiefs braves grunted approval from time to time. L^d Lorne replied assuring them that what the "Great White Mother" had promised would most certainly be fulfilled. Steps led up the dais and halfway up stood the chief warrior remarkable for the length of his lower lock, & held the calumet of peace.

Inventory Number: I-37.

Negative Number: C-12836.

Published in: London, *The Graphic*, 1881, p. 261.

48. Palabre dans la réserve indienne de Garden River, Ontario, 1881.

Lavis noir monochrome sur graphite, rehaussé de blanc, 11 7/8 x 14 7/8 po., 301 x 378 mm.

Inscription: Encre, au recto, h.g., *Pow-wow Garden River Reserve on the St. Marie River*; signé et daté au graphite, b.d., *S. P. Hall Winnipeg July 31*; graphite, au verso, *At Garden River near source St. Marie We saw—for that at Little Current was in the dark our first Indian Pow-wow. The chiefs were drawn up in line on the wharf when the steamer came alongside. Their dress, though mixed still retained enough of the old costume to make it interesting. Behind them were Braves much more Europeanised in dress, who fired a salute from old fashioned guns as the Gov. Gen. landed. He was taken to a stage with a proscenium of cedar boughs. At once the old chief whose signature I have given began to lecture broken promises, felled trees, loved landmarks &c. &c.—The chiefs braves grunted approval from time to time. L^d Lorne replied assuring them that what the "Great White Mother" had promised would most certainly be fulfilled. Steps led up the dais and halfway up stood the chief warrior remarkable for the length of his lower lock, & held the calumet of peace.*

N^o d'inventaire: I-37.

N^o de négatif: C-12836.

Reproduction: Londres, *The Graphic*, 1881, p. 261.

49. **Chippewa Indians Dancing a Sioux Dance for Lord Lorne at Rat Portage, Ontario, 1881.**

Pencil drawing, paper creased at centre;
11 7/8 x 15: 302 x 381.

Inscribed recto in ink, u.l., *Chippeways dancing the Sioux dance at Rat Portage*; recto in pencil, notes on the composition and dated 30 July.

Inventory Number: I-65.

Negative Number: C-12865.

Provenance: Gift of the artist.

Exhibition: *150 Years of Art in Manitoba*, Winnipeg Art Gallery, 1970, No. 61.

Published in: London, *The Graphic*, 1881, p. 428.

49. **Les Saulteux dancent à la manière des Sioux en l'honneur de lord Lorne à Rat Portage, Ontario, 1881.**

Graphite, papier plié au centre;

11 7/8 x 15 po., 302 x 381 mm.

Inscription: Encre, au recto, h.g., *Chippeways dancing the Sioux dance at Rat Portage*; graphite, notes sur la composition, daté, 30 July.

N^o d'inventaire: I-65.

N^o du négatif: C-12865.

Provenance: Don de l'artiste.

Exposition: *150 Years of Art in Manitoba*, Winnipeg Art Gallery, 1970, n^o 61.

Reproduction: Londres, *The Graphic*, 1881, p. 428.

The Indian dance at Rat Portage takes us back to July 29th. It may be repeated that a "portage" is the neck of land which lies between two lakes, and that Rat Portage is situated at the western end of the Lake of the Woods. Here there was a large gathering of Indians to meet the Marquis of Lorne, and a great Pow-wow was held. The Marquis made a speech, declaring he was glad to see the Red children of the Great Mother, and that he would tell the Great Mother that he had met them. He was replied to by two chiefs Manitobaness and Powas-



san, who complained that all the promises made to them by the Government had not been fulfilled. The Marquis promised to have their grievances considered, and then the Indians performed various dances, one of which our artist depicted. They were rigged out, the correspondent of the *Winnipeg Weekly Times* tells us, in all the glory of paint and as the tom-toms, responding to the quickly-plied stick, gave forth a monotonous sound, assimilated to a chanting accompaniment, one fierce brave stood up and led off the dance, followed by a second and a third, until a score or more warriors were on their feet. Then came a pause, and Manitobaness darted forward and recounted his heroic deeds, and was quickly joined by others, one of whom claims to have taken the scalps of seven Sioux—the hereditary foes of the Ojibbeways, and the war dance, manifestly now one of triumph over the Sioux, went madly on.

London, *The Graphic*. 1881, p. 414.

50. The Hon. Mr. John Norquay, Premier of Manitoba, 1881.

Pencil drawing; 9 1/4 x 6 7/8: 235 x 175.

Inscribed recto in pencil, *The Hon. M^r Norquay Premier of Manitoba / M^r Norquay is remarkable — mother a part Cree Indian. / he is of gigantic mould and has very great influence over / the half breeds.*

Inventory Number: I-79. Negative Number: C-12882.

Provenance: Gift of the artist.

Exhibition: *150 Years of Art in Manitoba*, Winnipeg Art Gallery, 1970, No. 54.

Published in: London, *The Graphic*, 1881, p. 281.

50. L'hon. John Norquay, premier ministre du Manitoba, 1881.

Graphite, 9 1/4 x 6 7/8 po., 235 x 175 mm.

Inscription: Graphite, au recto, *The Hon. M^r Norquay Premier of Manitoba / M^r Norquay is remarkable — mother a part Cree Indian. / he is of gigantic mould and has very great influence over / the half breeds.*

N^o d'inventaire: I-79. N^o du négatif: C-12882.

Provenance: Don de l'artiste.

Exposition: *150 Years of Art in Manitoba*, Winnipeg Art Gallery, 1970, n^o 54.

Reproduction: Londres, *The Graphic*, 1881, p. 281.

THE LATE HONORABLE JOHN NORQUAY, ex-Premier of Manitoba, was born in what was then known as the Red River Settlement, May 8th, 1841, and died July 5th, 1889. His parents, John and Isabella (Truthwaite) Norquay, were both of Orkney descent. He received his education at St. John's College, Winnipeg. Leaving college, he engaged in school teaching and agricultural pursuits until 1870, the date of Manitoba's entry into Confederation, when he was elected to represent High Bluff. He quickly rose to the front as a man of sound judgement, and without any Parliamentary practice, appeared to be quite in his element on the floor of the House. A strong debater, a man of quick comprehensive mind and withal a ruggedly eloquent speaker, he stood easily with the front rank politicians of the day. In stature he was large and well proportioned, bluff and hearty in manner, generous, even to a fault, and had the faculty in a wonderful degree of remembering names and faces. He belonged to the Masonic fraternity. He was a member of the Board of Health and Board of Education in Manitoba, a member of the Executive Council and Minister of Public Works and Agriculture for Manitoba, from December 14th, 1871, until July 8th, 1874, when he resigned with his



colleagues. He was appointed to the new Government in March, 1875, taking the portfolio of Provincial Secretary. This office he relinquished for that of Minister of Public Works in May, 1876. In October, 1878, Mr. Norquay was called upon to form a Cabinet in which he held the office of Provincial Treasurer. He sat for High Bluff from 1870 to 1874, when he was returned for St. Andrews, which he represented until the redistribution (1888), which abolished that constituency and included it in Kildonan, which he sat for at the time of his death. He belonged to the Episcopal Church and was warden of the Church where he resided and delegate to the annual Synods. He left a wife, two daughters and five sons.

Cochrane, *The Canadian Album*. vol. 3, p. 10.

Captain John Hamilton (act. 1753-1777)

Almost nothing is known of this military officer who painted some of the rare records of the English presence in the Maritimes in the 1750's. Having joined the 40th Regiment in 1753¹, he began a long period of service in North America, spending nearly all of the time up to 1759 in the Maritimes. He moved to Montreal and Quebec at the height of the action of the Seven Years' War and was present at the fall of Montreal in 1760². After an interval in the West Indies, the Regiment returned to the Maritimes where it stayed until 1764 when it returned to Ireland. While stationed in Ireland Hamilton appears to have transferred to the 61st Regiment in 1765. He remained with this Regiment until his death in 1777. His water-colours, unsophisticated and crude, are an invaluable record of the 18th century fortifications of the Maritimes.

Le capitaine John Hamilton (act. 1753-1777)

On ignore presque tout de cet officier à qui l'on doit l'un des rares dossiers picturaux de la présence britannique dans les Maritimes vers les années 1750. Hamilton rejoint le 40^e Régiment en 1753 et sert assez longtemps en Amérique du Nord; il séjourne presque exclusivement dans les Maritimes jusqu'en 1759. Il n'arrive à Montréal et à Québec qu'au moment suprême de la guerre de Sept Ans et assiste à la chute de Montréal, en 1760. Le régiment est ensuite affecté aux Antilles, puis revient dans les Maritimes pour y rester jusqu'en 1764, alors qu'il est ramené en Irlande. Hamilton semble être passé en 1765 au 61^e Régiment, où il demeure jusqu'en 1777. C'est alors que l'on perd sa trace. Les aquarelles de Hamilton, grossières et sans apprêt, constituent un document de grande valeur sur les fortifications du XVIII^e siècle dans les Maritimes.

¹ Army lists provide details of service.

² Stewart, "The Service of British Regiments," p. 196.

¹ On trouve des renseignements sur la carrière de l'officier dans les annuaires de l'Armée.

² Stewart, «The Service of British Regiments,» p. 196.

51. Fort Cumberland, Nova Scotia, 1755.

Water-colour, several small pen notes in picture area; 9 3/4 x 14 3/4: 248 x 375.

Inscribed recto in ink, outside lower border, *View of Fort Cumberland in Nova Scotia, taken from the french 1755 from a View taken on the spot by Cap^t J. Hamilton of his Majestys 40th Reg^t*

Inventory Number I-2.

Negative Number: C-2707.

51. Fort Cumberland, Nouvelle-Écosse, 1755.

Aquarelle, plusieurs petites indications à l'encre sur le dessin, 9 3/4 x 14 3/4 po., 248 x 375 mm.

Inscription: Encre, au recto, sous le bord inférieur, *View of Fort Cumberland in Nova Scotia, taken from the french 1755 from a View taken on the Spot by Cap^t J. Hamilton of his Majestys 40th Reg^t*

N^o d'inventaire: I-2.

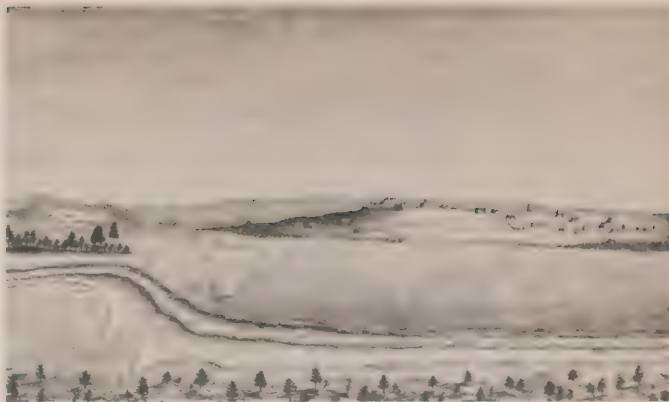
N^o du négatif: C-2707.

I have the highest Satisfaction in beginning this Letter to your Lordships, with the Account that the French Fort at Beausejour surrendered to Lieut. Colonel Monckton the 16th Instant; and the next Day a small Fort upon the River Gaspereau running into the Bay Verte where the French had their principal Magazine for supplying the French Inhabitants and Indians: In these Forts were found a great quantity of Provisions and Stores of all kinds of which Colonel Monckton has not yet had time to transmit me a particular account. I enclose Your Lordships the Terms of Capitulation. Notwithstanding the Fort at Beausejour had twenty six pieces of Cannon mounted, they surrendered after four Days bombardment, before we had even mounted a single Cannon upon our Batteries. Our loss upon this occasion is very inconsiderable, not above twenty killed & as many wounded.

Colonel Monckton has new named the Fort and called it Fort Cumberland. . . .

C. Lawrence to Lord Commissioners of Trade and Plantations, 28 June, 1755, C.O. 217, vol. 15, p. 251 ff. (P.A.C. microfilm.)

C. Lawrence aux Lords commissaires du commerce et des plantations, 28 juin 1755, C.O. 217, vol. XV, pp. 251 ss. (microfilm des A.P.C.)



Propositions pour la Capitulation de Beausejour.

Messieurs le Commandant, Officiers, Etat-Major employés pour le Roy et la Garnison de Beauséjour sortiront avec Armes et Bagages, Tambour Battant, Mèche allumée.

Le Commandant aura a la Tete de sa Garnison six Pieces de Cannon du plus gros Calibre, et une Mortier, avec Cinquante Coups de Poudre a chaque Piece.

Il sera fourni le Voitures necessaires pour les Transports a la Bay Verte, d'où la Garnison s'embarquera dans ses Batimens pour aller ou bon lui semblera.

La Garnison emportera deux cent Quarts de Farine et Cent Quarts de lard.

Il sera accordé le Tems nécessaire a la Garnison pour passer de ce poste a la Baye Verte, et de la Baye Verte a sa Destination.

Les Accadiens ne seront point inquietés pour avoir pris les Armes, d'autant mieux qu'ils y ont été forcés sous peine de la Vie, il ne leur sera fait aucun Domage.

Il sera permis aux Acadiens de continuer de vivre dans leur Religion, ils pourront avoir des Pretres, il ne leur sera fait aucune Violence.

Il sera permis a ceux des Accadiens qui le voudront, de se retirer sur le Terre du Roy de France avec leurs Effects mobiliers ils auront un Ann pour prendre ce party a compter du jour de la presente Capitulation et

les françois pourront fournir aux Acadiens les Batimens nécessaires pour se retirer pendant le Cours de L'Année.

Pour les Articles de cette Capitulation qui pourront etre expliquée d'une Maniere obscure, seront interpretés a l'avantage des françois et executer de bonne Foy.

Termes de Capitulation qui sont accordée au Commandant et Garnison de Beausejour.

Messieurs le Commandant, Officiers, Etat Major et autres employer pour le Roi et la Garnison de Beausejour sortiront avec Armes et Bagage Tambour battant.

La Garnison seront envoyer directement par Mer a Louisbourg aux Depense de le Roi de la Grande Bretagne.

La Garnison aura des Provision de Bouche suffisante pour leur Passage a Louisbourg.

Pour les Acadiens; comme ils ont été forcé de prendre les Armes sur peine de la Vie ils seront pardonnées pour le Part qu'ils Vient de prendre.

Dernierement la Garnison ne porteront point les Armes en L'Amerique pendant les termes de Six Mois.

Les termes ci devant sont accordée sur Condition que la Garnison sera rendue aux Troupes de Roi de la Grande Bretagne a Sept heures cet apres Midi:

le 16^me Juin 1755.

Enclosed in letter, C. Lawrence to Lord Commissioners of Trade and Plantations, 28 June, 1755, C.O. 217, vol. 15, p. 269 ff. (P.A.C. microfilm)

Dans la lettre de C. Lawrence aux Lords commissaires du commerce et des plantations, 28 juin 1755, C.O. 217, vol. XV, pp. 269 ss. (microfilm des A.P.C.).

George Heriot (1766-1844)

As an artist, author and civil servant, George Heriot's position in early Canadian history is well known.¹ He is one of the most prolific of the early topographical water-colourists. Born and educated in Scotland he then went to the Royal Military Academy at Woolwich, where he developed his capacity for topographical draughtsmanship under the tutelage of Paul Sandby. From 1791 the artist served in the army paymasters department in Quebec. This Canadian experience resulted in an appointment as Deputy Post-Master General of British North America in 1800—a position which permitted the artist to travel extensively and to paint a wide range of early Canadian subjects in water-colour. After serving as Deputy Post-Master General for sixteen years, he resigned over disagreements with the Administrator of Quebec and returned to England.

In England Heriot has the reputation of an accomplished amateur.² During his lifetime he exhibited in the Royal Academy,³ but his work gained its greatest currency in the form of aquatints contained in the publication *Travels Through the Canadas* (London, 1807). He also published the first volume of a *History of Canada* (London, 1804) and, not related to Canada, *A Picturesque Tour* (London, 1824) which was not as successful as his earlier volume. Upon his return to England Heriot reverted to a rather dry topographical style, unlike most of his British North American *oeuvre*.

George Heriot (1766-1844)

A la fois peintre, écrivain et fonctionnaire, George Heriot fait bonne figure dans l'histoire des débuts du Canada¹. Né et élevé en Écosse, puis étudiant à la Royal Military Academy de Woolwich, Heriot forme son talent de topographe sous la férule de Paul Sandby. À partir de 1791, il sert au Québec à titre d'officier payeur; cette expérience du Canada lui vaut en 1800 d'être nommé sous-ministre des Postes de l'Amérique du Nord britannique. Le travail de l'artiste lui permet de beaucoup voyager et de peindre un large éventail d'aquarelles inspirées du paysage canadien: Heriot est l'un des aquarellistes-topographes primitifs les plus prolifiques. Il occupe ses fonctions de sous-ministre pendant 16 ans; après des disputes avec l'Administrateur du Québec, il donne sa démission et rentre en Angleterre.

En Grande-Bretagne, on tient Heriot pour un amateur de grand talent². Il expose à la Royal Academy³, mais se fait vraiment connaître par les aquatintes publiées dans *Travels Through the Canadas* (Londres, 1807); c'est le deuxième ouvrage qu'il fait paraître, car il a déjà donné le premier volume d'une *History of Canada* (Londres, 1804). Par la suite, il rédige *A Picturesque Tour* (Londres, 1824) ouvrage qui ne s'inspire pas de ses expériences au Canada et qui ne remporte pas le succès de son deuxième livre. Il est d'ailleurs assez significatif de noter que l'artiste revient à un style topographique assez sec et fort différent de celui de ses œuvres nord-américaines après son retour en Grande-Bretagne.

¹ Bruchési, "Evocations", p. 56 ff. and Heriot, "Canadian Antiquarian and Numismatic Journal" July, 1910, p. 101 ff.

² Hardie, "Water-Colour Painting in Britain," vol. III, p. 266.

³ Graves,

¹ Bruchési, «Évocations», pp. 56 ss; Heriot, «Canadian Antiquarian and Numismatic Journal», juillet 1910, pp. 101 ss.

² Hardie, «Water-Colour Painting in Britain», vol. III, p. 266.

³ Graves,

52. Queenston, Upper Canada, 1805.

Water-colour on pencil; 5 1/8 x 7 1/8:
130 x 181.

Inventory Number: I-59.
Negative Number: C-12772.

52. Queenston, Haut-Canada, 1805.

Aquarelle sur graphite, 5 1/8 x 7 1/8 po.,
130 x 181 mm.

N^o d'inventaire: I-59.
N^o du négatif: C-12772.



The village of Queenston is beautifully situated at the foot of a hill, and upon the side of the Niagara river, the bank of which is high and precipitous. The imagination is agreeably struck with the first view of the place. On one side of the village is a mountain covered with shrubbery and verdure; behind, a rich and cultivated plain extends backwards, which is bounded in every direction by luxuriant woods, while in front, the Niagara river glides in majestic stillness, and may be traced, with all its windings, till its waters are swallowed up in the vast expanse of Lake Ontario. The soil around Queenston consists chiefly of a red clay, the bright colour of which, upon the roads and declivities where it is exposed, forms a singular contrast, during summer, with the pure green of the trees and fields in the vicinity.

The narrowness of the river here, and its suitableness for a ferry, render this one of the principal channels of communication between Upper Canada and the United States; consequently there is a continual interchange of waggons, cattle, passengers, &c. which makes Queenston rather more lively than it would otherwise be. However, all its external attractiveness depends upon the fineness of its situation. The buildings are irregular and inelegant;

and an air of depression and inactivity pervades the whole place, to a degree I never saw equalled in any village of the same extent.

Queenston must infallibly acquire magnitude and importance when the Province becomes populous and flourishing, for it is situated at the commencement of a portage, which never can be evaded by any improvement in the navigation, it being rendered necessary by the Falls of Niagara: therefore all vessels, containing goods and stores destined for the western parts of Upper Canada, must unload and leave their cargoes at Queenston, that they may be conveyed overland to Chippewa, where the Niagara river again becomes navigable. Even now, a good deal of this carrying business goes on during the summer months. The North-west Company forward a considerable quantity of stores to the Indian territories by this route, and the country merchants receive annual supplies of goods from Montreal, and send down pork, flour, staves, and potash, in return.

The environs of Queenston are beautifully picturesque and romantic, and nothing can be finer than the prospect up the Niagara river. Immediately above the village its channel narrows very much, and the banks rise

to the height of three hundred feet perpendicular, while at the same time they become wild and rocky, and are thickly covered with trees of various kinds. In some places they partly over-arch the river, and throw an appalling gloom upon its waters, now dashed into turbulence and impetuosity by the ruggedness of their sloping bed. It was night when I first viewed this scene, and as the moon gradually rose, she threw a broken light

successively upon different portions of the stream, and sometimes brought to view the foamy bosom of a Rapid, at other times unveiled the struggling and heaving waters of a whirlpool, while the mingled roar, on all sides, excited a shuddering curiosity about those parts of the river that rolled along in darkness.

Howison, *Sketches of Upper Canada*. p. 70 ff.

**53. Chief Justice Blower's House Near Windsor,
Nova Scotia, 1807.**

Water-colour on pencil; 5 1/8 x 7 1/4:
130 x 184.

Inscribed verso in ink, t., *Chief Justice
Blower's House Near Windsor N. Scotia:*
signed and dated, b., *Drawn on the spot by
Geo. Heriot. 22^d June 1807.*

Inventory Number: I-14.

Negative Number: C-12730.

**53. La résidence du juge en chef Blower, près
de Windsor, Nouvelle-Écosse, 1807.**

Aquarelle sur graphite, 5 1/8 x 7 1/4 po.,
130 x 184 mm.

Inscription: Encre, au verso, h., *Chief
Justice Blower's House Near Windsor N.
Scotia;* signé et daté, b., *Drawn on the spot
by Geo. Heriot. 22^d June 1807.*

N^o d'inventaire: I-14.

N^o du négatif: C-12730.



Windsor is the shire town of Hant's County. It contains, (beside a number of respectable private houses) an University, an Academy, an Episcopal Church, a Roman Catholic Chapel, a Methodist, Presbyterian, and Baptist meeting-house; a Court House and County Jail. The former has a Royal Charter, bearing date at Westminster, the 12th day of May, 1802. By this Charter it is ordained that "King's College" shall be deemed to be an University, and shall have and enjoy all such and the like privileges, as are enjoyed by the Universities in the United Kingdom of Great-Britain and Ireland, as far as the same are capable of being had and enjoyed by virtue of the said letters patent. And that the students in the said College shall have liberty and faculty of taking the degrees of bachelor, master, and doctor, in the several arts and faculties, at the appointed times . . .

The buildings consist of five wooden houses under one roof. These Bays are three stories in height, and consist of two suites of rooms on a floor, each suite containing one parlour and two bed rooms, for the accommodation of two Students. The situation of the College is

extremely pleasant, and the most eligible that could be selected. It is about one mile from the town of Windsor, which is the most central point in the Province. The climate is peculiarly healthy; and it is remarkable that there never has occurred an instance of mortality among the Students since the first establishment of the Institution. The buildings are erected upon an elevated spot, commanding in front a delightful view of the most improved and best cultivated parts of Nova-Scotia. In the rear the scenery is equally fine, the landscape being much embellished by the meanderings of the Avon and St. Croix. The ground belonging to the College consists of about one hundred acres. The respectability of this establishment, its liberal endowments, the learning and exemplary conduct of its officers, the number of Gentlemen whom it has educated, and the influence it exerts upon the morals and the manners of the Country, render it an object of the highest importance, that it should be cherished and promoted.

Haliburton, *An Historical and Statistical Account of Nova-Scotia.* vol. II, p. 103 ff.

54. *Presque Isle, New Brunswick, 1807.*

Grey and blue wash on pencil; 7 x 9 7/8:
178 x 251.

Inscribed recto in ink, l.r., *Presqu'Isle St
John's River*; inscribed verso in ink, t.,
Presque Isle — St John's River July 1807.

Inventory Number: I-8.

Negative Number: C-2899.

54. *Presqu'île, Nouveau-Brunswick, 1807.*

Lavis gris et bleu sur graphite, 7 x 9 7/8
po.,
178 x 251 mm.

Inscription: Encre au recto, b.d., *Presqu'île
St John's River*, encre au verso, h., *Presque
Isle—St John's River July 1807.*

N^o d'inventaire: I-8.

N^o du négatif: C-2899.



In the evening we arrived at the military port of Preskeel. Lieutenant Thong, of the sixth regiment, who commanded at this port, and seems to be a genteel young man, came very politely to wait on us, and asked us to spend the evening in his apartment. While the engineer was examining the barracks, and settling some accounts with the workmen, I took a stroll around the place to see it. The country, as far as I could discern on both sides of the river, is covered with lofty spruce and pine trees; the soil deep, but incorporated too much with sand; and yet it is cried up as wonderful in the production of pulse of almost all kinds, and vegetables. For my own part I could see nothing deserving such encomiums. The gardens below the banks on which the barracks are built, seem to be deep rich

soil, but no other part attracted my particular attention. The troops have cleared a good deal of the ground about the barracks, by using the wood for firing; but as the ground is not kept in tillage, the young growth shoot up again, and will become a thicket.

This fort is situated on a point of Land, at the junction of the small but rugged river of Preskeel with that great and spacious one of St. John, famous for Trout fishing. At this place we passed the evening, and breakfasted next morning with Lieutenant Thong and three other subaltern officers of the sixty-fifth regiment, who had come to relieve him.

Campbell, *Travels in the Interior Inhabited Parts Of North America*. p. 99 ff.



55. Quebec, Lower Canada, from Grant's Wharf, 1807.

Water-colour and pen and ink outline, on two sheets joined at the centre; water-colour verso; 4 3/8 x 18 1/8; 111 x 460.

Inscribed recto in ink, l.r., left hand sheet, *View of Quebec from Grant's Wharf*; left hand sheet, verso in ink, l.r., *View of St. Roque and Point Levis from Grant's Wharf*; right hand sheet, verso in ink, l.l., *View of Point Levi from Grant's Wharf continued*.

Inventory Number: I-31.

Negative Number: C-12744.

Another edifice on the north side of the town, extending in length from palace-gate to the ramparts on the west, upwards of five hundred feet in length, contains a number of vaulted apartments, and is occupied for the office of ordnance, for barracks for the royal artillery, for an armoury, store-houses and workshops, and for a public gaol, which forms the east end of the building.

The ruins of a large house which was formerly that of the intendant, remain on a flat ground on the banks of the river Saint Charles, and in the suburbs of Saint Roc. This was once called a palace, because the council of the French government in North America there assembled. The apartments, which were numerous and spacious, were furnished with magnificence and splendour. On one side of the court, were placed the king's storehouses, which, together with the palace, were consumed by fire, occasioned by a shell thrown from the garrison in 1775, when the town was blockaded by the Americans, with a

55. Québec, Bas-Canada, vu du Quai de Grant, 1807.

Aquarelle, tracé à la plume et à l'encre sur deux feuilles collées bord à bord; aquarelle au verso, 4 3/8 x 18 1/8 po., 111 x 460 mm.

Inscription: Encre, sur la feuille de gauche, au recto, b.d., *View of Quebec from Grant's Wharf*; encre, sur la même feuille, au verso, b.d., *View of St. Roque and Point Levis from Grant's Wharf*; encre sur la feuille de droite, au verso, b.g., *View of Point Levi from Grant's Wharf continued*.

N^o d'inventaire: I-31.

N^o du négatif: C-12744.

Du côté ouest de la rue St. Nicholas, et en face de celle de St. Vallier, on voit les ruines du palais de l'intendant, édifice autrefois très-important, et qui avait un air de grandeur, en ce que les appartemens étaient disposés avec toute le splendeur qu'on pouvait leur donner dans ce temps-là, pour le Conseil du Gouvernement Français. Après la conquête en 1759, on y fit assez peu d'attention, et en 1775 il acheva d'être ruiné comme palais; car lorsque les Américains, sous Arnold, bloquèrent la ville, ils trouvèrent moyen d'établir un corps de troupes en dedans; mais ils en furent bientôt après délogés par les bombes lancées de la garnison, qui y mirent le feu, et il fut presque entièrement consumé. Près des ruines est un petit bâtiment conservé en bonne réparation, et qui sert de résidence à l'ingénieur en chef de la garnison; depuis l'époque de sa démolition, une petite partie qui exigeait peu de dépense pour la rétablir, a été convertie en magasins pour le gouvernement. On appelle encore Le Palais une partie de la Ville Basse, dans le voisinage des

view to dislodge some of the hostile troops, who had taken shelter in these buildings.

Heriot, *Travels Through the Canadas*. p. 70 ff.

ruines. Entre Le Palais et le rivage est le Chantier du Roi, qui occupe un vaste terrain, où l'on conserve toujours en magasin une quantité suffisante de bois de chauffage pour la consommation de toute la garnison pendant un an.

Bouchette, *Description Topographique de la Province du Bas Canada avec des Remarques sur Le Haut Canada*. p. 475 s.

William George Richardson Hind (1833-1889)

The name Hind¹ is strongly associated with the history of Canada, but usually in relation to the activities of Henry Youle Hind, William's brother and professor-geologist-explorer. William probably came to Canada at the urgings of his brother who became successful as a master in the Toronto Normal School and Professor of Trinity College in Toronto. After immigrating about 1852 to the Toronto region,² Hind practised as an artist, providing lessons and, by 1856, teaching at the Toronto Normal School, a few years in advance of William Armstrong. Said to have studied art in London and on the Continent, Hind developed his rather peculiar style reminiscent of the Pre-Raphaelites which became known through the publication of the views in *Explorations in the Interior of Labrador Peninsula*, (London, 1863). This was published by his brother as a record of his 1861 expedition of which the artist was a member. Immediately after this trip, William joined the Overlanders of 1862³ to seek out the gold fields in British Columbia, but upon his arrival there he went on to San Francisco, later returning to Victoria for a period of about three years.

The Western adventures were followed by a return to Eastern Canada where Henry Youle was searching for gold fields in Nova Scotia. William spent the rest of his life in the Maritimes at the home of his brother, working for various railways as a draughtsman, as did William Armstrong during his early years in Canada.

¹ "D.N.B." (Henry Youle Hind).

² Willistead Art Gallery of Windsor, "Wm. G.R. Hind (1833-88)".

³ Wade, "The Overlanders of '62" and the Diary of R.H. Alexander and the Journal of S. Redgrave, Provincial Archives, British Columbia.

William George Richardson Hind (1833-1889)

Dans l'histoire du Canada, on connaît bien le nom de Hind¹, même si d'habitude, l'on parle toujours des activités du professeur-géologue-explorateur Henry Youle Hind, le frère de William. Ce dernier arrive sans doute au Canada sur les instances de son aîné, qui fait une belle carrière de chargé de cours à la Toronto Normal School, puis de professeur au Trinity College de Toronto. Hind, le peintre, immigre dans la région de Toronto vers 1852²; il vit de son art et donne des leçons. En 1856, il enseigne à la Toronto Normal School quelques années avant William Armstrong. Le peintre aurait étudié l'art à Londres et en Europe pour se faire un style assez particulier, qui rappelle les pré-raphaélites; cette facture se fait connaître par la publication de paysages dans *Explorations in the Interior of Labrador Peninsula* (Londres, 1863), ouvrage d'Henry Hind constituant un dossier de l'expédition que le géologue avait faite en 1861 avec son frère William et d'autres compagnons. Immédiatement après son voyage, l'artiste cherche à se joindre aux Overlanders de 1862³ qui se lancent à la recherche des gisements aurifères de la Colombie-Britannique, mais décide de partir pour San Francisco dès son arrivée dans la colonie; il revient par la suite à Victoria et y séjourne pendant trois ans environ.

Après les aventures dans l'Ouest, c'est le retour dans l'Est du Canada, où Henry Youle cherche des gisements d'or en Nouvelle-Écosse. William passe le reste de sa vie dans les Maritimes. Il habite chez son frère et travaille en qualité de dessinateur pour le compte de différentes sociétés de chemin de fer, comme le fait le William Armstrong des débuts.

¹ «D.N.B.» (Henry Youle Hind).

² Willistead Art Gallery of Windsor, «Wm. G.R. Hind (1833-88).»

³ Wade, «The Overlanders of '62» et journal personnel de R.H. Alexander et carnets de S. Redgrave, Archives de la Colombie-Britannique.

56. **Montagnais Lodge at Mingan, Canada East, 1861.**

Water-colour on pencil; 6 1/8 x 9 3/8:
156 x 238.

Inscribed recto in ink, b., *Montagnais Lodge at Mingan*; u.r., numbered 14: pencil, l.r., *Mingan, July 23rd*.

Inventory Number: I-120.

Negative Number: C-33685.

Provenance: Sotheby and Co. (Canada) Ltd.

56. **Wigwams montagnais à Mingan, Canada-Est, 1861.**

Aquarelle sur graphite, 6 1/8 x 9 3/8 po.,
156 x 238 mm.

Inscription: Encre, au recto, b., *Montagnais Lodge at Mingan*; numéroté h.d., 14.; graphite, b.d., *Mingan, July 23rd*.

N^o d'inventaire: I-120.

N^o du négatif: C-33685.

Provenance: Sotheby and Co. (Canada) Ltd.



Montagnais Lodge at Mingan

FIVE HUNDRED Montagnais had pitched their tents at Mingan, a fortnight before we arrived, there to dispose of their furs, the produce of the preceding winter's hunt, and to join in the religious ceremonies of the Roman Catholic church under the ministrations of Pere Arnaud. They had assembled from all parts of their wintering grounds between the St. John's River and the Straits of Belle Isle—some coming in canoes, others in boats purchased from the American fishermen on the coast, others on foot. A large number had already

procured their supplies and started for the most easterly of the Mingan Islands and different parts of the coast, in consequence of an epidemic which had already carried off ten victims. Others were preparing to start, and only waiting for a favourable wind; a few still lingered in their birchbark lodges, some of them being ill and unable to move. The poor creatures seemed to be attacked with influenza, which rapidly prostrated them.

Hind, *Explorations in the Interior of the Labrador Peninsula*. vol. II, p. 112 f.

57. **Labrador Tea Plant, 1861.**

Water-colour on pencil; 5 x 4 1/8: 127 x 105.

Inscribed recto in ink, l.r., *Labrador Tea Plant*; u.r., numbered 57.

Inventory Number: I-115. Negative Number: C-33686

Provenance: Sotheby and Co. (Canada) Ltd.

57. **Plant de thé du Labrador, 1861.**

Aquarelle sur graphite, 5 x 4 1/8 po., 127 x 105 mm.

Inscription: Encre, au recto, b.d., *Labrador Tea Plant*; numéroté h.d., 57.

Nº d'inventaire: I-115. Nº du négatif: C-33686.

Provenance: Sotheby and Co. (Canada) Ltd

A little farther on, and these first efforts of vegetable life [lichens] give place to a different species, larger, growing in alternate green and grey rings, forming broad circles on the rock. Detaching one with a knife, we find below it some minute grains of sand, the result of its growth — the beginning of a soil. Moving on to a spot more favourable, perhaps, because it is level, small patches of caribou moss begin to show themselves. A few steps farther on and they grow luxuriantly in bunches and round tufts; beneath each bunch is a little collection of sand. They are very feebly attached to the rock, and with a gentle push the foot may easily be moved. In little hollows club mosses and kindred species have established themselves, and with their deep-green contrast beautifully with the prevailing purple-grey of the caribou lichen. Now we arrive at some scattered clumps of the Labrador tea-plant; and a little farther on are two acres of this unyielding shrub, through which it is troublesome to walk. It grows amidst a profusion of the preceding mosses, which have prepared the soil for it. Here and there a larch or spruce finds sufficient nourishment for a free and beautiful growth. Dwarf birches occupy crevices wherever they find moisture and plant-food. On tearing up a larch, the roots are seen to stretch far and wide over the rock, under the shelter of



the moss and Labrador tea-plant. The birch has sent its roots deep into the crack, and defies all attempts to pull it up. Descending still lower down the terraced rocks, we come to the edge of the valley, where spruce and larch and birch grow freely in clusters. But the soil is composed of sand only a few inches deep, which the lichens have separated and rains have washed from the terraces above. The mosses and tea-plant protect the shallow soil from the sun and retain the moisture.

Hind, *Explorations in the Interior of the Labrador Peninsula*. vol I, p. 134

58. Duck Hunting on the Prairies with an Emigrant Wagon Train in the Distance, 1862.

Water-colour on pencil; 9 x 11 3/8 :
228 x 289.

Inscribed verso in ink, u.l., 2 *Emigrant Trains Crossing Prairie.*

Inventory number: I-6.

Negative number: C-13969.

Exhibition: Willistead Art Gallery of Windsor, *William G.R. Hind (1833-1888)*, No. 15.

Winnipeg Art Gallery, *150 Years of Art in Manitoba*, No. 82.



58. Chasse au canard sur les plaines; caravane d'immigrants au loin, 1862.

Aquarelle sur graphite, 9 x 11 3/8 po.,
228 x 289 mm.

Inscription: Encre au verso, h.g., 2 *Emigrant Trains Crossing Prairie.*

Expositions: Willistead Art Gallery, Windsor, *William G.R. Hind (1833-1888)*, n° 15.

Winnipeg Art Gallery, *150 Years of Art in Manitoba*, n° 82.

N° d'inventaire: I-6.

N° du négatif: C-13969.

Sir,—About two months ago, the accounts from British Columbia being so good (and still continue so) as to the richness of the Gold Fields, a meeting was resolved upon and took place in Toronto for the purpose of overcoming any difficulties existing in a contemplated overland route across the Rocky Mountains; and if at all practicable, to proceed that way. It is now known that a party can go either by the South pass, or by the Red River, which was first contemplated and I believe now to be the best. Mr. Redgrave, of Toronto, was the first to agitate this route as easily to be overcome, and having knowledge of Gold Fields was unanimously appointed Secretary to the Committee, since which time he has been indefatigable in his exertions in obtaining and giving information, and also answering nearly all communications addressed to him by persons wishing to go by the 'Land Route.'

He has not only performed this duty, but it will be borne in mind that he has been at a considerable outlay in receiving and answering such communications, an amount which he cannot, nor is it expected, he ought to afford. Many of the party have therefore resolved that Mr. Redgrave of Toronto receive (by letter) from those determined to go by the overland route, the sum of fifty cents from each person, to reimburse him for his outlay; and also a five cent stamp, that each individual (when required) may be corresponded with and that he also send his name and address, that the same may be registered. It will then be known how many are likely to go. The Secretary has good authority for saying that all expenses can be defrayed for \$100 to \$120 each person. A fortnight ago one of the Committee proceeded to St. Paul's, for the purpose of forwarding to the Secretary any information that may be of benefit. Information will also be received from persons who are now at the Rocky Mountains; after the receipt of which a meeting will take place and every preliminary arrangement made

as to the time of starting (which will not be later than 20th of April), the expenses, and outfit required, etc.

The Secretary also having had many years of experience on Gold Fields, will be able to prospect for

the party along the Saskatchewan (without any delay), as it is well known that there exists plenty of gold there in paying quantities.

J.F.G. to the editor of the Toronto *Globe*, March 24, 1862.

Lieutenant James Hunter (act. 1776-1792)

James Hunter is one of those elusive individuals who was under the personal influence of General Frederick Haldimand, Governor-in-Chief (1777-1786), as can be seen from the following letter addressed to Haldimand:

Mr. James Hunter begs leave humbly to represent to Your Excellency that Capt Twip has received a letter from Lord Townshend saying that His Lordship had during Your Memorialist's absence, advanced him to a higher class in the Drawing Room, but in Consequence of Your Excellency's Letter to His Lordship of last Fall, the Master General Considered Your Memorialist as engaged in another Line of Service, and had struck him Intirely out of the Drawing Room List.

Being thus deprived of a Permanent Establishment of 3/6 per Day which Your Memorialist would have certainly enjoyed had he remained in England, together with a fair prospect of advancement in that line, and having Served about 12 Months in the Drawing Room before he Embarked with Your Excellency Which is now almost 4 years ago: Your Memorialist humbly presumes to hope that after being nearly 5 years in the Service you will have the goodness to honor him with one of the Ensign's Commissions, now vacant in any of the old Established Regiments by which Your Excellency will Confer the Most lasting Obligation On [James Hunter].¹

A draughtsman, probably trained in the Woolwich Academy or some similar training situation, Hunter was a competent topographer who worked in the Engineer's office in Quebec. His views of Quebec, the Richelieu and St. Lawrence Rivers complement those of James Peachey, another artist who was under Haldimand's patronage. In answer to the petitioner's request Haldimand made Hunter a 2nd Lieutenant in the Royal Artillery in November 1781. His name appears in the Army Lists until 1792. Haldimand died in 1791.

Le lieutenant James Hunter (act. 1776-1792)

James Hunter est l'un de ces personnages difficiles à cerner qui sont attachés au général Frederick Haldimand, gouverneur en chef de 1777 à 1786, comme on peut le constater en lisant la lettre suivante, adressée par Hunter à son chef:

Mr. James Hunter begs leave humbly to represent to Your Excellency that Capt Twip has received a letter from Lord Townshend saying that His Lordship had during Your Memorialist's absence, advanced him to a higher class in the Drawing Room, but in Consequence of Your Excellency's Letter to His Lordship of last Fall, the Master General Considered Your Memorialist as engaged in another Line of Service, and had struck him Intirely out of the Drawing Room List.

Being thus deprived of a Permanent Establishment of 3/6 per Day which Your Memorialist would have certainly enjoyed had he remained in England, together with a fair prospect of advancement in that line, and having Served about 12 Months in the Drawing Room before he Embarked with Your Excellency Which is now almost 4 years ago: Your Memorialist humbly presumes to hope that after being nearly 5 years in the Service you will have the goodness to honor him with one of the Ensign's Commissions, now vacant in any of the old Established Regiments by which Your Excellency will Confer the Most lasting Obligation On [James Hunter].¹

Hunter reçoit sans doute sa formation de dessinateur à Woolwich ou dans une école militaire du même type; c'est un topographe compétent qui travaille dans les bureaux du génie à Québec. Ses vues de la rivière Richelieu, de Québec et du Saint-Laurent sont un complément de celles de James Peachey, artiste qui dépend également d'Haldimand. Celui-ci répond à la requête de son mémorialiste en le nommant sous-lieutenant de la Royal Artillery; selon les annuaires de l'Armée, Hunter aurait accédé à ce grade en novembre; les listes militaires ne font mention du nom de l'artiste que jusqu'en 1792; Haldimand, lui, meurt en 1791. Jusqu'à présent, on n'a trouvé aucun document ultérieur que l'on puisse rattacher avec certitude à ce James Hunter.

¹ Haldimand Papers, MG 21, G2, Vol. B. 213, p. 141, J. Hunter to Haldimand, November 2, 1781. (P.A.C. copy).

¹ Documents Haldimand, MG 21, G2, vol. B. 213, p. 141, lettre de J. Hunter à Haldimand, 2 novembre 1781. (copie des A.P.C.).

59. **St. John's from the South West Showing the Fortifications on Both Sides of the River St. John (Richelieu River) with Plan, 1779.**

Water-colour; water marked paper;
16 1/2 x 23 7/8: 419 x 606.

Inscribed recto in ink, b., *A South West view of St Johns shewing the Fort and the Detach'd Redoubt with the Blockhouse opposite Montgomery's Mortar Battery Montgomery's Battery for Guns*

- a South Redoubt, and Commanding Officers Quarters
- b Artillery Storehouse
- c Smith Shop and Quarter Master Genl Store
- d Boat-house and Barrack Storehouses.
- e Navy Storehouses
- f North Redoubt, Magazine & Artillery Storehouses
- g Detached Redoubt, Officers & Soldiers Barracks
- h Market Place
- j Inflexible

jj Royal George:

l.r., signed and dated J: Hunter L^t R R Art^y Aug^t 1779.

Inventory Number: I-7.

Negative Number: C-1507.



59. **Saint-Jean vu du sud-ouest; les fortifications des deux rives de la rivière Saint-Jean (Richelieu) et leur plan, 1779.**

Aquarelle, filigrane, 16 1/2 x 23 7/8 po., 419 x 606 mm.

Inscription: Encre, au recto, b., *A South West view of St Johns shewing the Fort and the Detach'd Redoubt with the Blockhouse opposite Montgomery's Mortar Battery Montgomery's Battery for Guns*

- a South Redoubt, and Commanding Officers Quarters
- b Artillery Storehouse
- c Smith Shop and Quarter Master Genl Store
- d Boat-house and Barrack Storehouses
- e Navy Storehouses
- f North Redoubt, Magazine & Artillery Storehouses
- g Detached Redoubt, Officers & Soldiers Barracks
- h Market Place
- j Inflexible

jj Royal George:

signé et daté, b.d., J: Hunter L^t R R Art^y Aug^t 1779.

N^o d'inventaire: I-7.

N^o du négatif: C-1507.

St. John's is a garrison town; it contains about fifty miserable wooden dwellings, and barracks, in which a whole regiment is generally quartered. The fortifications are entirely out of order, so much so that it would be cheaper to erect fresh works than to attempt to repair them. There is a king's dock yard here, well stored with timber, at least, when we saw it; but in the course of the summer, after the armed brig which I mentioned was laid up, all the timber was sold off. The old hulks of several vessels of force were lying opposite the yard. In proportion to the increase of trade between New York and Lower Canada this town must improve, as it is the British port of entry on Lake Champlain.

The country about St. John's is flat. . . .

Weld, *Travels Through the States of North America and the Provinces of Upper and Lower Canada*. p. 174 f.

60. Lower Town, Quebec, Canada, ca. 1780.

Water-colour; water marked paper;
13 3/4 x 20 1/2: 349 x 521.

Inscribed recto in ink, b., *A Bird's Eye View of the Lower town of Quebec taken from the Bishop's Palace, Shewing the Citadel & Chateau; l.r., signed and dated, J Hunter 177[?] .*

Inventory Number: I-6.

Negative Number: C-1506.

60. La basse ville de Québec, Canada, v. 1780.

Aquarelle, filigrane, 13 3/4 x 20 1/2 po.,
349 x 521 mm.

Inscription: Encre, au recto, b., *A Bird's Eye View of the Lower town of Quebec taken from the Bishop's Palace, Shewing the Citadel & Chateau; signé et daté, b.d., J Hunter 177[?] .*

N^o d'inventaire: I-6.

N^o du négatif: C-1506.



De ces bâtiments, le Château St. Louis étant l'objet le plus saillant sur le sommet du rocher, mérite le premier d'être remarqué; c'est un beau bâtiment de pierre, situé près du bord d'un précipice d'un peu plus de deux cents pieds de hauteur, et soutenu de ce côté par un ouvrage solide en maçonnerie, qui s'élève presque à la moitié de l'édifice, et surmonté d'une galerie spacieuse, d'où l'on a une vue très-imposante du bassin, de l'Île d'Orléans, de la Pointe Levi, et du pays d'alentour. Le bâtiment a en totalité 162 pieds de long, sur 45 de large; il a trois étages, mais du côté du Cap il paraît beaucoup plus haut: chaque extrémité est terminée par une petite aile qui donne au tout ensemble un air libre et régulier; la distribution intérieure est commode, les décorations sont pleines de goût et magnifiques, et convenables à tous égards à la résidence du Gouverneur Général.

Bouchette, *Description Topographique de la province du Bas Canada avec des Remarques sur Le Haut Canada*. p. 447 s.

La situation particulière de la ville, telle que nous l'avons déjà décrite, occasionne des irrégularités et des inégalités dans les rues; plusieurs sont étroites, mais la plupart sont bien pavées; la largeur des principales est de 32 pieds, mais les autres sont ordinairement de 24 à 27. Les Maisons sont, pour la plus grande partie, bâties en pierre, d'une élévation très-inégale, surmontées de toits hauts et en pente, couverts principalement en bardeaux, et quelquefois en fer-blanc ou en tôle. Depuis quelques années il s'est fait de grandes améliorations dans la manière de bâtir et dans l'apparence des bâtiments, en ce que les anciennes méthodes du pays ont insensiblement fait place au style moderne.

Bouchette, *Description Topographique de la province du Bas Canada avec des Remarques sur Le Haut Canada*. p. 465 s.

Henri Julien (1852-1908)

The illustrated press does not have a strong tradition in 19th century Canada, but in Quebec several small publications carried illustrations by local artists. In the case of the *Canadian Illustrated News* and *L'Opinion publique*, which appeared for a period of about fifteen years, the illustrations were largely supplied from photographs and, except for Henri Julien, professional artists had no real opportunity to develop.¹ Julien began his career as an engraver and lithographer and soon became Canada's foremost newspaper illustrator, serving some twenty years as the director of the art staff of the *Montreal Star*. During this period the artist developed a technique adapted to on-the-spot reporting — capturing in a few moments and with a few pencil strokes portraits of his subjects. His keen political interests and a refined sense of humour produced some of the best political comment of the 19th century.

Born in Quebec, the son of Henri Julien, he travelled with the seat of government to Toronto and Ottawa after which he worked for George Desbarats, his father's employer and the publisher of the *Canadian Illustrated News* and *L'Opinion publique*. He later moved to the *Montreal Star* where he remained until the time of his death. Although largely known for his graphic work, he practiced in the more traditional media of water-colour and oils, exhibiting in the later years of his life on a regular basis with the Royal Canadian Academy. The *Star* obituary has a peculiar modern ring to it:

Most of his work has been given to that modern ephemeral, the newspaper; and will not hang on our walls to gain mellowness and fame from time. In this way, however, his speaking pencil has reached millions instead of hundreds, and it will be a long day before his magic power to enclose a portrait in a line will be forgotten.²

Henri Julien (1852-1908)

Dans le Canada du XIX^e siècle, la presse illustrée n'a pas encore le statut que donne une longue tradition; plusieurs petites feuilles québécoises n'en comportent pas moins des illustrations, oeuvres d'artistes du pays. Le *Canadian Illustrated News* et *L'Opinion publique* sont publiés pendant environ 15 ans: ces journaux tirent la plupart de leurs illustrations de photographies, et les artistes de métier n'ont pas vraiment l'occasion de faire leur marque; Julien¹ fait exception; d'abord graveur et lithographe, il devient bientôt le plus célèbre illustrateur de journal du Canada et dirige pendant environ vingt ans le personnel artistique du *Star* de Montréal. Durant cette période, le dessinateur se forge une technique adaptée au reportage sur le vif grâce à laquelle il peut saisir ses sujets très vite, en quelques coups de crayon. Son intérêt très marqué pour la politique et son sens de l'humour très raffiné aboutissent à quelques-uns des commentaires politiques dessinés les plus remarquables du XIX^e siècle.

Fils d'Henri Julien, le jeune Julien est né à Québec. La famille suit le gouvernement à Toronto puis à Ottawa; l'artiste retrouve son père dans son premier emploi chez George Desbarats, l'éditeur du *Canadian Illustrated News* et de *L'Opinion publique*, puis passe au *Star*, où il travaille encore au moment de sa mort. Henri Julien est surtout célèbre pour ses oeuvres d'art graphique, mais cela ne l'empêche pas de peindre des aquarelles et des huiles; dans les dernières années de sa vie, il expose régulièrement à l'Académie royale canadienne des Arts. L'avis de décès du *Star* est d'un ton étonnamment moderne:

Most of his work has been given to that modern ephemeral, the newspaper; and will not hang on our walls to gain mellowness and fame from time. In this way, however, his speaking pencil has reached millions instead of hundreds, and it will be a long day before his magic power to enclose a portrait in a line will be forgotten.²

¹ Barbeau, "Henri Julien", is the most complete account of the artist's life. Other sources may be noted in Harper, "Early Painters," p. 177.

² Obituary, *Montreal "Star"*, September 18, 1908.

¹ Barbeau, «Henri Julien», est le document le plus complet sur la vie de l'artiste. On peut trouver d'autres renseignements dans Harper, «Early Painters,» p. 177.

² Avis de décès, «*Star*,» Montréal, 18 septembre 1908.

61. Hon. Mr. William Andrew Charlton, M.P.

Pencil drawing on House of Commons stationery;
10 1/8 x 7 3/8; 252 x 187.

Inscribed recto in pencil, u.r., *M^r W. Charlton*; l.l., *H. Julien 192*.

Inventory Number: 1-38. Negative Number: C-13519.

Provenance: P. Cardinaux, Montreal.

61. L'hon. William Andrew Charlton, député.

Graphite sur papier à l'en-tête de la Chambre des communes, 10 1/8 x 7 3/8 po., 252 x 187 mm.

Inscription: Graphite, au recto, h.d., *M^r W. Charlton*; b.g., *H. Julien 192*.

N^o d'inventaire: 1-38. N^o du négatif: C-13519.

Provenance: P. Cardinaux, Montréal.

Charlton, William Andrew, M.P., born in Cattaraugus County, N.Y., May 9, 1841; son of Adam Charlton and Ann Gray; married Nellie Rockwell, 1869; attended school in Waterloo County, Ont.; came to Canada, 1849, but returned to the United States, 1855-1861; joined his brother John Charlton, in the lumber business at Lynedoch, Ont., 1861; was President, Ontario Lumberman's Assoc., 1909, President, Canadian Forestry Assoc., 1913; also President, National Sanatorium Assoc., and an early leader in the campaign to combat Tuberculosis; a candidate at the Ontario general election, 1886, for Norfolk South, but defeated; elected to the Legislative Assembly of Ontario, 1900, for Norfolk South, this election declared void; re-elected at a by-election, Jan. 23, 1890, and 1894, 1898, 1902; defeated, 1905; Speaker of the Legislative Assembly of Ontario, Mar. 10, 1903 — Apr. 26, 1904; Commissioner of Crown Lands of Ontario, Nov. 24, 1904 — Feb. 7, 1905; elected to the House of Commons, 1911, for Norfolk, Ont., as a Liberal; re-elected, 1917, as a Liberal Unionist; sat until the dissolution of the 13th Parliament, but was not a candidate, 1921; died, Nov. 9, 1930, at Toronto, Ont.

Johnson, *The Canadian Directory of Parliament 1867-1967*, p. 113.



62. **Hon. Wilfrid Laurier**

Pen and ink on pencil; several pin holes close to margins;
7 1/8 x 5 1/8: 181 x 130.

Inscribed recto in ink, I.L., *Hon. W. Laurier*; mount carries authentication of Jeanne Julien; verso of drawing has ownership marks of Jeanne Julien, in addition to printer's instructions.

Inventory Number: 1-4.

Negative Number: C-13485.

62. **L'hon. Wilfrid Laurier**

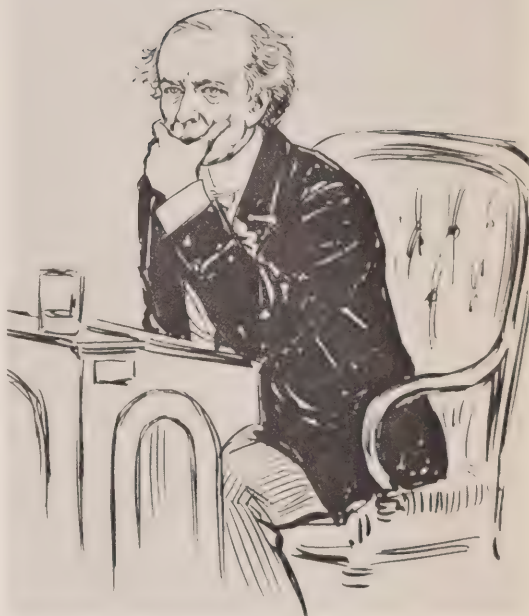
Plume et encre sur graphite, plusieurs trous d'aiguilles près des bords, 7 1/8 x 5 1/8 po., 181 x 130 mm.

Inscription: Encre, au recto, b.g., *Hon. W. Laurier*; marque d'authenticité de Jeanne Julien sur le faux cadre; au verso, marque de la propriétaire, Jeanne Julien, et instructions de l'imprimeur.

N^o d'inventaire: I-4.

N^o du négatif: C-13485.

Laurier, Rt. Hon. Sir Wilfrid, M.P., born at St. Lin, Canada East, Nov. 20, 1841; son of Carolus Laurier and Marie-Marcelle Martineau; married Zoë Lafontaine, May 13, 1868; attended College de l'Assomption and McGill University (B.C.L.); studied law with the Hon. Rodolphe Laflamme; called to the bar of Lower Canada, 1865 (Q.C. 1880); practised law at Montreal and at Arthabaskaville, P.Q.; editor, *Le Defricheur*, of Arthabaskaville, for a short time; elected to the Legislative Assembly of Quebec, 1871, for Drummond-Arthabaska; resigned, January, 1874; elected to the House of Commons, 1874, for Drummond-Arthabaska, P.Q.; defeated at a by-election, after accepting office, Oct. 27, 1877; re-elected, 1878, 1882, 1887, 1891; elected 1896, for Quebec East and Saskatchewan, N.W.T. (resigned the latter seat); elected at a by-election, July 30, 1896, for Quebec East, re-elected 1900; elected, 1904, for Quebec East and Wright, P.Q. (resigned the latter seat); elected, 1908, for Quebec East and Ottawa City, (resigned the latter seat); elected, 1911, for Quebec East and Soulanges; elected, 1917, for Quebec East; defeated Ottawa City; Member of the Privy Council, Oct. 8, 1877; Minister of Inland Revenue, Oct. 8, 1877 — Oct. 16, 1878; elected Leader of the Opposition, June 1887; Prime Minister, July 11, 1896 — Oct. 6, 1911; President of the Privy Council, July 11, 1896 — Oct. 9, 1911;



Member, Joint Commission to discuss questions affecting Great Britain, Canada, and the United States, Quebec, August-October, 1898, Washington, November, 1898 — February 1899; Canadian Representative in London at the Colonial Conference, July-August, 1902, the Imperial Conference, 1907, and the Imperial Conference, 1911; Member of the Imperial Privy Council, July 7, 1897; created K.C.M.G., June 22, 1897; awarded the star of a Grand Officer of the Legion D'Honneur of France, July 19, 1897; Liberal; died, while still a Member, Feb. 17, 1919, at Ottawa, Ont.

Johnson, *The Canadian Directory of Parliament 1867-1967*.
p. 327.

Sir Richard George Augustus Levinge (1811-1884)

British Army officers serving in Canada were often members of the nobility and excelled in other areas of achievement, such as politics and literature. They produced a large number of travel accounts of their experiences in Canada and other parts of the Empire to which they were posted. Levinge¹ was the heir to the family title, succeeding his father in 1848. He then became the High Sheriff of Westmeath, ending the first decade of succession to the family title as Member of Parliament for the same county. By this time too the officer had authored three works, the most important being the illustrated *Echoes From the Backwoods*, (London, 1846). Later he published the *Historical Records of the 43rd Regiment, Monmouthshire Light Infantry* (London, 1868).

Levinge's service career in the 43rd Regiment² began with his Commission as Ensign in 1828, in Gibraltar. He served in England and Ireland until 1835 when the left wing of the regiment was posted to Saint John, New Brunswick. He was serving there when the Rebellion of 1837 resulted in the 43rd's winter march overland to Montreal. Serving as a Lieutenant he accompanied his Regiment on brief tours of duty at Niagara, Drummondville and Amherstburg, but left the Regiment in 1840 as a Captain to go on half-pay and to return to England where he retired from active service in 1843. He was a colleague of James B.B. Estcourt. As well as executing numerous water-colours, some lithographs were published in the late 1830's after Levinge's compositions:

MEETING OF THE SLEIGH CLUB, at the Barracks, occupied by the Left Wing 43rd (Light Infantry) Regiment St. John, New Brunswick. R.G.A. Levinge, 43rd Regt. 1837. H. Alken, Lithogr., London. Published by T. McLean, 26 Haymarket, August 4th, 1838;
THE 43RD LIGHT INFANTRY, as they "turn out" in their sleighs at the "Falls of Niagara"—1839. Published by Ackermann & Co., London, 1839.

Sir Richard George Augustus Levinge (1811-1884)

Bien souvent, les officiers de l'armée britannique qui servent au Canada sont membres de la noblesse et excellent dans plusieurs disciplines, la politique et la littérature, par exemple. On sait que les officiers donnent un grand nombre de récits de voyage où ils relatent leurs expériences vécues au Canada et dans d'autres régions de l'Empire où ils sont envoyés en garnison. Levinge¹, héritier du titre familial, succède à son père en 1848 et devient le Grand shérif de Westmeath. Dix ans plus tard, il est député de ce même comté. À ce moment-là, l'officier a déjà écrit trois ouvrages, dont le plus important illustré, est intitulé *Echoes From the Backwoods* (Londres, 1846). Il fait paraître plus tard *Historical Records of the 43rd Regiment, Monmouthshire Light Infantry* (Londres, 1868).

Levinge aborde la carrière militaire en 1828, avec le 43ème régiment²; il est alors enseigne et cantonné à Gibraltar. Il sert en Angleterre et en Irlande jusqu'en 1835; l'aile gauche du régiment est alors affectée à Saint-Jean, Nouveau-Brunswick. Au moment de la rébellion de 1837, le 43ème fait une marche forcée jusqu'à Montréal en plein hiver. Promu lieutenant, Levinge accompagne son régiment dans de brèves affectations à Niagara, à Drummondville et à Amherstburg; en 1840, il est capitaine et retourne en Angleterre à demi-solde pour ensuite prendre sa retraite de l'active en 1843. Il est l'un des frères d'armes de James B. B. Estcourt. Sir Richard est l'auteur de nombreuses aquarelles; vers la fin des années 1830, on en a tiré quelques lithographies destinées à la publication:

MEETING OF THE SLEIGH CLUB, at the Barracks, occupied by the Left Wing 43rd (Light Infantry) Regiment St. John, New Brunswick. R. G. A. Levinge, 43rd Regt. 1837. H. Alken, Lithogr., London. Published by T. McLean, 26 Haymarket, August 4th, 1838;

THE 43RD LIGHT INFANTRY, as they "turn out" in their sleighs at the "Falls of Niagara"—1839. Published by Ackermann & Co., London, 1839.

¹ «D.N.B.»

² Levinge, «Historical Records of the 43rd Regiment», Army Lists and Muster Rolls of the British Forces serving in British North America.

¹ «D.N.B.»

² Levinge, «Historical Records of the 43rd Regiment», annuaires de l'Armée et rôles des forces affectées en Amérique du Nord britannique.

63. St. Lawrence River in Winter; the 43rd Regiment Marching to Canada from New Brunswick, 1837.

Water-colour on pencil with some scraping; 8 x 10 3/8: 203 x 264.

Inscribed verso in pencil, left edge, *First view of the River St. Lawrence by the leading Company 43^d Reg^t on March from New Brunswick to Canada across the Madawaska Portage, 23^d Dec^r. 1837. Thermometer 30° below zero at 7 o'clock a.m. —*

Inventory Number: 1-3.

Negative Number: C-5207.

63. Le Saint-Laurent en hiver; marche du 43^{ème} Régiment du Nouveau-Brunswick au Canada, 1837.

Aquarelle sur graphite, traces de raclage, 8 x 10 3/8 po., 203 x 264 mm.

Inscription: Graphite, au verso, à l'extrême gauche, *First view of the River St. Lawrence by the leading Company 43^d Reg^t on March from New Brunswick to Canada across the Madawaska Portage, 23^d Dec^r. 1837. Thermometer 30° below zero at 7 o'clock a.m. —*

N° d'inventaire: 1-3.

N° du négatif: C-5207.

Meanwhile, great anxiety prevailed, and the Governor of New Brunswick offered the services of the 43rd, of which one wing was at Fredericton, the other at St. John's. Engineers and Indians were sent into the forest, and preparations made to attempt a winter march across the Portage of the Madawaska to Quebec, "one of the most remarkable movements on record." The moral



influence of this march was immense. It struck the heart of the disaffected, crushed every hope they had entertained from the sympathy of the sister provinces, and convinced the world that there is no season at which Britain cannot reinforce her colonies, while she possesses soldiers whose dauntless spirits never quailed before a foe, or recoiled from any trial or exertion, however rigorous or severe. During this march the thermometer ranged from 20° to 30° below zero.

Levinge, *Historical Records of the 43rd Regiment*. p. 237.

64. Salmon Fishing by Torchlight, New Brunswick, ca. 1836.

Water-colour with gum arabic; 9 5/8 x 15: 244 x 381.

Inventory Number: I-1.

Negative Number: C-35960.

Provenance: Sotheby and Co. (Canada) Ltd.

64. La pêche au saumon au flambeau, Nouveau-Brunswick, v. 1836.

Aquarelle et gomme arabique, 9 5/8 x 15 po.,

244 x 381 mm.

N^o d'inventaire: I-1.

N^o du négatif: C-35960.

Provenance: Sotheby and Co. (Canada) Ltd.



When the salmon make their appearance in the Nashwak, fleets of canoes, each containing a couple of Indians, leave Fredericton to spear them by torch-light. The fish, checked by the falls, are collected in great numbers in the pools below. Nothing can be more exciting than this scene — the canoes hurled about in all directions by the foaming tide, the skill displayed by the Indians in forcing them up the rapids, and fending them off the rocks, or allowing them to plunge head-foremost down stream, when they suddenly bring them to, and transfix their fish. The eagerness of the chase, the contrast of the flaming torches with the black masses of

the woods, and the fine attitudes of the men, dashing at the salmon with their long spears, form a wild and most animating picture. The spear, which is most destructive, is very simple in its construction, and does not lacerate or spoil the fish. A spike of iron is fastened between two jaws made of rock maple, into the end of a long light fir pole. When the fish is stuck, the jaws open far enough to allow the spike to pierce and break the vertebrae of the spine, and, closing round the fish at the same time, hold it fast.

Levinge, *Echoes from the Backwoods*. part 1, p. 185f.

Richard George Mathews (1870 – flg. 1919)

Upon receipt of his commission in the Canadian Expeditionary Force of the First World War, Mathews' occupation is recorded as an artist;¹ some of his war pictures are in the War Collections of the National Gallery of Canada. The Public Archives collection of Mathews' work dates from 1903 to 1915 and the subject matter ranges from architectural studies of old houses in Montreal to the opening of Parliament in 1906.

Until his war service little is known of the artist's activities. Some of his drawings were published in the *Dominion Illustrated*,² successor of the *Canadian Illustrated News*, in 1891. In 1906 he recorded in detail the opening of Parliament. In the following years, the artist spent considerable time in Ottawa recording the activities and the appearances of the nation's politicians. In 1911 he recorded some of the peripheral activities of the Imperial Conference. It has been suggested that Mathews may have been on the personal staff of Lord Strathcona, but no documentation has, as yet, been found to substantiate this.

From his service records we know that Mathews was born in Montreal and served as a Quartermaster and Honorary Lieutenant in the Canadian Army Medical Corps, C.E.F., effective the end of 1915; his appointment was made in England. By May 1916 he was posted to France, returning to England within three months. He remained in Britain until 1918 when he returned to France. A year later he was struck off the C.E.F., retiring to the British Isles, April 30, 1919.

Richard George Mathews (1870—apr. 1919)

Mathews est affecté au Corps expéditionnaire canadien de la Première Guerre mondiale à titre d'artiste¹; certaines de ses œuvres de guerre font partie de la Collection de guerre de la Galerie nationale du Canada. Les œuvres de Mathews qui appartiennent aux Archives publiques ont été exécutées de 1903 à 1915; elles sont d'inspiration diverse, allant d'études architecturales des vieilles maisons de Montréal jusqu'à une représentation de l'ouverture du Parlement en 1906.

Avant sa période militaire, on ignore presque tout des activités de l'artiste. On sait néanmoins qu'il a publié en 1891 des dessins dans le *Dominion Illustrated*², successeur du *Canadian Illustrated News*. Par ailleurs, il fait en 1906 un reportage visuel détaillé de l'ouverture du Parlement; au cours des années suivantes, il passe une grande partie de son temps à Ottawa, où il fait le portrait sur le vif des hommes politiques de la nation. En 1911, il donne des œuvres qui s'inspirent des activités marginales de la Conférence impériale. On a dit que Mathews aurait pu faire partie de la suite de lord Strathcona mais, jusqu'à présent, aucun document ne permet de corroborer cette assertion. Le dossier militaire de Mathews nous apprend qu'il est né à Montréal. À la fin de 1915, il sert dans le Medical Corps de l'armée canadienne (C.E.F.), avec le grade d'officier d'intendance et de lieutenant honoraire. C'est en Angleterre qu'il est nommé à ce rang. En mai 1916, il est affecté en France, mais revient en Angleterre moins de trois mois plus tard, pour y rester jusqu'en 1918, date de son retour en France. Un an plus tard, il est rayé du Corps expéditionnaire canadien et prend sa retraite dans les îles britanniques le 30 avril 1919.

¹ Comm. R.F. Wodehouse, National Gallery of Canada, based on the records in the Public Archives of Canada; C.E.F. Document File, D.N.D. Microfilm 30-171B, file 602-13-48.

² "Dominion Illustrated", 1891, December 12.

¹ Comm. major R. F. Wodehouse, Galerie nationale du Canada, fondée sur les dossiers des Archives publiques du Canada; dossier des documents du C.E.C., microfilm 30-171B, dossier 602-13-48 du ministère de la Défense nationale.

² «Dominion Illustrated», 1891, 12 décembre.

65. Sir George E. Foster Speaking in the House of Commons, Ottawa, 1906.

Charcoal on pencil drawing; 14 1/4 x 17: 362 x 432.

Signed recto in pencil, l.l., *R. G. Mathews*; inscribed verso in pencil, l.r., *Sir George Foster speaking in the House of Commons.*

Inventory Number: I-50.

Negative Number: C-35961.

65. Sir George E. Foster parle à la Chambre des Communes, Ottawa, 1906.

Fusain sur graphite, 14 1/4 x 17 po., 362 x 432 mm.

Signé au graphite, au recto, b.g., *R.G. Mathews*; graphite au verso, b.d., *Sir George Foster speaking in the House of Commons.*

N^o d'inventaire: I-50.

N^o du négatif: C-35961.



Foster, Rt. Hon. Sir George Eulas, M.P., Senator (Ontario), born in Carleton County, N.B., Sept. 3, 1847; son of John Foster and Margaret Heine; married, first, Addie Davies, July 2, 1889, second, Jessie Allan, December, 1920; attended school in King's County, N.B., University of New Brunswick (B.A.) and the Universities of Edinburgh and Heidelberg; taught high school in King's County, N.B.; Professor of Classics and Ancient Literature at the University of New Brunswick, 1871-1879; was general manager, Union Trust Co., and president of several mining development companies; author, *Canadian Addresses* (1914), *Citizenship: the Josiah Wood Lectures* (1927); elected to the House of Commons, 1882, for King's County, N.B.; election declared void; re-elected at by-elections, Nov. 7, 1882 and Dec. 31, 1885; re-elected, 1887, 1891; re-elected 1896, for York County, N.B.; defeated, 1900, for Saint

John City, N.B. and at a by-election, Mar. 10, 1903, for Ontario North, Ont.; re-elected, 1904, for Toronto North, Ont.; re-elected, 1908, 1911, at a by-election Oct. 27, 1911, and 1917; Member of the Privy Council, Dec. 10, 1885; Minister of Marine and Fisheries, Dec. 10, 1885–May 28, 1888; Minister of Finance, May 29, 1888–Jan. 6, 1896, Jan. 15, 1896–July 10, 1896; Minister of Trade and Commerce, Oct. 10, 1911–Sept. 20, 1921; Canadian Delegate to the League of Nations, Geneva, 1920, 1926; Vice President of the 1st Assembly of the League of Nations, 1920; created K.C.M.G., June 22, 1914, G.C.M.G., June 3, 1918; Member of the Imperial Privy Council, June 27, 1916; called to the Senate, Sept. 22, 1921; Conservative; died, Dec. 30, 1931, at Ottawa, Ont.

Johnson, *The Canadian Directory of Parliament 1867-1967*. p. 212.

66. Sir Wilfrid Laurier, Sir Joseph Ward, Sir George Reid, Sir Frederic Borden and The Hon. L. Brodeur at Temple House, Marlow, Buckinghamshire, Summer, 1911.

Charcoal; 21 x 16 3/8 : 533 x 416.

Inscribed recto in charcoal, bottom edge, *Sir Wilfrid Laurier / Sir Joseph Ward / Sir Geo Reid / Sir Frederic Borden; u.l., Hon. L. Brodeur in punt.*

Inventory Number: 1-65.

Negative Number: C-5798.

Provenance: Peter Norton-Griffiths, Bt., Portugal.

66. Sir Wilfrid Laurier, sir Joseph Ward, sir George Reid, sir Frederic Borden et l'hon. L. Brodeur à Temple House, Marlow, Buckinghamshire, au cours de l'été de 1911.

Fusain, 21 x 16 3/8 po., 533 x 416 mm.

Inscription: Fusain, au recto, bord inférieur, *Sir Wilfrid Laurier / Sir Joseph Ward / Sir Geo Reid / Sir Frederic Borden; h.g., Hon. L. Brodeur in punt.*

Nº d'inventaire: 1-65.

Nº du négatif: C-5798.

Provenance: Le baronet Peter Norton-Griffiths, Portugal.

"Your Father was marvellous in the way he planned everything. Sir Harry Brittain was to do the Imperial Part and Sir Thomas Comyn-Platt the Parliamentary Part. The idea was always to have a Conservative ex-Minister and a number of Conservative Peers and M.P.s to meet a Dominion or Colonial Premier and as many of that particular Dominion or Colony as it liked to send as guests,—the V.I.P.'s to stay and the rank and file for lunch and tea."

"The whole thing was terrific. Tommy Platt used to say that Daddy had no idea of Time, Space or Money, but he always managed to achieve the things other people thought impossible. The usual round was a house-party of about 40 from Saturday until Monday and from 200 to 250 to lunch and tea. There was an enormous ballroom in which the lunches were served, 100 sitting down at a time. Tea was done on the lawn."

Comm. Peter Norton-Griffiths to W. K. Lamb, February 15, 1968, quoting his mother's diary.



Colonel Alexander Cavalié Mercer (1783-1868)

Officers of the Royal Artillery and the Royal Engineers are noted for the topographical record they created because they were the best trained in drawing ground for military purposes, and also received training in landscape drawing from such masters as Paul Sandby and his son, Thomas Sandby. Mercer received his training in the Woolwich Academy at the time of the latter's appointment which began in 1797.¹ In 1799 the young cadet left the military academy with a commission in the Royal Artillery, serving during the first decade of the century in South America, and later, at Waterloo where he distinguished himself, but not enough to protect him from being put on half-pay in the reductions of 1819-22.² He returned to active service, as a commander of the 5th Battalion, departing for the Americas again in 1823 to serve at Quebec. From 1823 to 1829 the 5th Battalion was stationed primarily at Quebec, but was also posted at Montreal and Kingston. For the period immediately after this first posting to Canada, Mercer and his battalion returned to Britain. By 1836 he had moved to the 3rd Battalion and in 1837 he was dispatched to Nova Scotia as part of the defensive action to protect the Maine-New Brunswick boundary. This last tour of duty extended until 1842. Mercer retired from active service with the rank of Colonel but never went on retired pay. The last years of his life were spent near Exeter where he died at the age of 85. Mercer's artistic accomplishments were noted in the introduction to the *Journal of the Waterloo Campaign*, (London, 1870) by his son C.A. Mercer and, in spite of the damage of time and exposure, the water-colours are sometimes unequalled in effect.

Le colonel Alexander Cavalié Mercer (1783-1868)

Les officiers de la Royal Artillery et des Royal Engineers sont reconnus pour les documents topographiques qu'ils nous laissent; de tous les soldats de carrière, ils sont les mieux entraînés au dessin topographique à des fins militaires et sont rompus à l'art du paysage, qu'ils ont appris sous la férule de maîtres tels que Paul Sandby et son fils Thomas. Ce dernier devient professeur à Woolwich en 1797, au moment de la formation de Mercer¹. En 1799, celui-ci sort de l'école militaire pour être affecté à la Royal Artillery. Il sert en Amérique du Sud au cours de la première décennie du XIX^e siècle et participe ensuite à la bataille de Waterloo où il se distingue, mais sans réussir à éviter d'être mis à la demi-solde quand on diminue les effectifs de 1819 à 1822². Il retourne à l'active avec le grade de commandant du 5^{ème} bataillon et part pour les Amériques en 1823: il est alors affecté à Québec, en Amérique du Nord britannique. De 1823 à 1829, Québec est le cantonnement principal du 5^{ème} bataillon, qui est affecté à l'occasion à Montréal et à Kingston. Immédiatement après ce séjour au Canada, Mercer retourne en Grande-Bretagne avec son unité. Il est affecté au 3^{ème} bataillon en 1836 et, en 1837, on l'envoie en Nouvelle-Écosse dans le cadre des mesures défensives visant à protéger la frontière du Maine et du Nouveau-Brunswick. Cette mission dure 5 ans, c'est-à-dire jusqu'en 1842. Mercer atteint finalement le rang de colonel et se retire de l'active; pourtant, sa solde a toujours été supérieure à la simple pension. Le peintre passe les dernières années de sa vie près d'Exeter, où il meurt à l'âge de 85 ans. C.A. Mercer, le fils de l'artiste, fait mention des réalisations artistiques de son père dans l'introduction au *Journal of the Waterloo Campaign*, (Londres, 1870); d'ailleurs, les aquarelles du colonel sont souvent d'une facture inégale, malgré les ravages du temps et d'une exposition trop prolongée.

¹ «Records of the Royal Military Academy, 1741-1892,» p. 64.

² On trouvera des détails sur la carrière militaire de l'artiste dans les annuaires de l'Armée et dans les notes biographiques de l'introduction à l'ouvrage de Mercer, «Journal of the Waterloo Campaign.»

¹ "Records of the Royal Military Academy, 1741-1892," p. 64.

² Details of military service can be determined from the Army Lists, and the biographical notes in the introduction to Mercer, "Journal of the Waterloo Campaign".



67. Daybreak at Quebec, Lower Canada, January 21, 1824.

Water-colour; 6 1/4 x 8 5/8: 159 x 219.

Inscribed verso in pencil, *Quebec Jan^y 21, 1824 / about an hour after day Break / -Moon Setting- / The peculiar crimson Band of Vapour / I observed for nearly a fortnight afterwards, / every day, both after Sunset & before Sunrise, / & always in the opposite quarter from moon.*

Inventory Number: I-98. Negative Number: C-35970.

Provenance: Wm. Wolfe, Montreal.

Literature: Sotheby and Co. (Canada) Ltd., Catalogue, May 1968.

67. L'aube à Québec, Bas-Canada, le 21 janvier 1824.

Aquarelle, 6 1/4 x 8 5/8 po., 159 x 219 mm.

Inscription: Graphite, au verso, *Quebec Jan^y 21, 1824 / about an hour after day Break / -Moon Setting- / The peculiar crimson Band of Vapour / I observed for nearly a fortnight afterwards / every day, both after Sunset & before Sunrise, / & always in the opposite quarter from moon.*

N^o d'inventaire: 1-98.

N^o du négatif: C-35970.

Provenance: Wm Wolfe, Montréal.

Bibliographie: Catalogue de vente de Sotheby and Co. (Canada) Ltd., mai 1968.

68. **Halifax Citadel at Sunrise, Halifax, Nova Scotia, 1838.**

Water-colour on pencil; 6 5/8 x 9 7/8:
168 x 251.

Inscribed recto in pencil, t., *Commons from McFatridges about Sunrise 22^d August 1838.*

Inventory Number I-22.

Negative Number: C-35985.

68. **La citadelle de Halifax au lever du soleil, Halifax, Nouvelle-Écosse, 1838.**

Aquarelle sur graphite, 6 5/8 x 9 7/8 po.,
168 x 251 mm.

Inscription: Graphite, au recto, h., *Commons from McFatridges about Sunrise 22^d August 1838.*

N^o d'inventaire: 1-22.

N^o du négatif: C-35985.



The citadel, which is raised upon an old fort of smaller dimensions, will not be completed for some years; the work is carried on chiefly by the soldiers of the garrison, who receive 9d. per diem extra while employed during the summer months. The position is a commanding one, and a fine prospect is afforded from the ramparts. The barracks at present occupied by the troops are of wood, with very little to recommend them, except some fine mess-rooms, and a library instituted by Lord Dalhousie, when Governor of the province.

Coke, *A Subaltern's Furlough*. p. 409.

Though our present fortifications have cost large sums of money, at least the Government has given and is charged with immense sums, (how much of it has been misapplied, I will not take upon myself to say), yet I would now engage that two ships of the line would destroy the whole settlement; but that will not be the case, when the citadel is completed, as it over looks the town, commands the harbour, and is too high for ships to reach or make any impression on it.

Haliburton, *An Historical and Statistical Account of Nova-Scotia*, vol. 2, p. 13.

69. Track-boat on the St. John River near Woodstock, New Brunswick, 1840.

Water-colour on pencil; 9 5/8 x 13 1/8: 245 x 333.

Inscribed verso in ink, c., *N. Brunswick/From the shore under the Bank at Woodstock, looking down the St John's/ Alongside is one of the Track-boats used to carry goods between Fredericton / & Woodstock—26th June 1840.*

Inventory Number: I-88.

Negative Number: C-35988.

69. Péniche sur le fleuve Saint-Jean, près de Woodstock, Nouveau-Brunswick, 1840.

Aquarelle sur graphite, 9 5/8 x 13 1/8 po., 245 x 333 mm.

Inscription: Encre, au verso, c., *N. Brunswick / From the shore under the Bank at Woodstock, looking down the St John's / Alongside is one of the Track-boats used to carry goods between Fredericton / & Woodstock—26th June 1840.*

N^o d'inventaire: I-88.

N^o du négatif: C-35988.

We were now in New Brunswick, and navigating its most important river, The St. John's. It rises in about 70° West longitude close to the N.W. angle of the State of Maine; its course is first N.E., then S., and S.E., till it falls into the Bay of Fundy at the City of St. John's. For eighty miles up to Fredericton, steamers and schooners navigate the river, and barges go one hundred and twenty miles higher up, to the foot of the Grand Falls, and a small steamer has lately been constructed to go as far as the Falls also.

Alexander, *L'Acadie*. vol. 2, p. 64ff.

Several tow-boats had been passed by us, going up the river, laden with stores for the use of the lumberers in the woods in the following winter. These boats, which



are great flat barges, sometimes forty feet in length, are drawn by two or three horses on the shore. They have hard work in surmounting the heavier rapids of the river, below which two or three will sometimes collect, and, uniting the strength of their teams, perform the passage one by one.

It was a pleasing sight, and often relieved the dull monotony of the forest-bound river, to meet several of these tow-boats coming up the river. They would generally be crowded by the red-shirted lumberers, singing their own songs about the woods, or the pleasures of a spree in the settlements. They were always ready with some good-humoured jest, to fling at us as we passed in our canoe; but always willingly gave us correct information as to distance, whenever we hailed them for that purpose.

Hardy, *Sporting Adventures in the New World*. vol. 1, p. 153f.



70. Granville Street from the Gate of Government House,
Halifax, Nova Scotia, 1840.

Water-colour in pencil; 9 x 12 3/4: 229 x 325.

Inscribed verso in ink, c., *N. Scotia 13. / Granville Str: Halifax from Gate of Government House / 5th Sept, 1840. / R. Cath: Church—Judge Blower's—large red B^f in distance Mr. Forresters / and beyond that the end of Dalhousie College.*

Inventory Number: I-14.

Negative Number: C-35948.

70. La rue Granville vue des portes de l'Hôtel du Gouverneur,
Halifax, Nouvelle-Écosse, 1840.

Aquarelle sur graphite, 9 x 12 3/4 po., 229 x 325 mm.

Inscription: Encre, au verso, c., *N. Scotia 13. / Granville Str: Halifax from Gate of Government House / 5th Sept, 1840. / R. Cath: Church—Judge Blower's—large red B^f in distance Mr. Forresters / and beyond that the end of Dalhousie College.*

N^o d'inventaire: I-14.

N^o du négatif: C-35948.

There are two Churches of the established religion—one in the centre of the town, and the other in the north-west suburbs; one chapel for the Roman Catholics; two meeting-houses for the Presbyterians; one Methodist chapel, and two Baptist, and one Sandaminian meeting-house. There is nothing remarkable in the appearance of any of these buildings, except the Catholic Chapel, which is an elegant and spacious structure, built of cut free stone. The others are plain, substantial, and well suited to the size of the town, and the extent of their respective congregations.

Haliburton, *An Historical and Statistical Account of Nova Scotia*, vol. 2, p. 15.

71. Halifax, Nova Scotia, 1842.

Water-colour on pencil, faded from exposure; 9 5/8 x 13 1/8: 245 x 333.

Inscribed verso in ink, c., *N. Scotia*, 16. / *From a Window 1st Floor Halifax Hotel. Aug^t 1842.*

Inventory Number: I-11.

Negative Number: C-35934.

71. Halifax, Nouvelle-Écosse, 1842.

Aquarelle sur graphite, affadée par une trop longue exposition, 9 5/8 x 13 1/8 po., 245 x 333 mm.

Inscription: Encre, au verso, c., *N. Scotia*, 16. / *From a Window 1st Floor Halifax Hotel. Aug^t 1842.*

N^o d'inventaire: I-11.

N^o du négatif: C-35934.



The capital of Nova Scotia looks like a town of cards, nearly all the buildings being of wood. There are wooden houses, wooden churches, wooden wharfs, wooden slates, and, if there are side walks, they are of wood also. I was pleased at a distance with the appearance of two churches, one of them a Gothic edifice, but on nearer inspection I found them to be of wood, and took refuge in the substantial masonry of the really handsome Province Building and Government House.

[Bishop], *The Englishwoman in America*, p. 21.

The houses are very irregularly built, some being one, some two, some three, and few four stories high.

Handsome stone buildings, and good brick houses, are built and furnished in the same manner as in England: some of the houses built of wood are large and handsome, with the exterior painted white, and the inside lathed, plastered, and papered in the same style as stone or brick houses. Fires have at different times destroyed very many of the old wooden buildings; and, although individuals were, in consequence, subjected to great loss and inconvenience, yet, the town from having stone or brick houses built on the site of the former wooden ones, has been materially improved.

MacGregor, *Historical and Descriptive Sketches of the Maritime Colonies*, p. 139.

Thomas Mitchell (1833 [?] -1924).

A career Navy officer,¹ Mitchell terminated his service as the Paymaster-in-Chief, Royal Navy in 1898, having served actively since 1864. He died at Westgate-on-the-Sea, Kent. As the Assistant Paymaster of the *Discovery*, Mitchell took part in the Nares Arctic Expedition which first reached Alert, Baffin Island, named after the other of the two vessels under Nares' command. The expedition moved up the coast of Baffin Island during the summer of 1875, wintering on the coast. The wintering bases were departure points for various sled expeditions undertaken with unfortunate results for the health of the crew; this expedition was to suffer from scurvy long after the Navy thought that the illness had been overcome.

Under the leadership of Sir George Nares the expedition made the farthest penetration North up to that time. Mitchell's contribution to the success of the expedition was noted by the commander in the official report, as well as the fact that "Mr. Mitchell and Mr. George White, Engineer, have made a most reliable collection of photographs of the subjects connected with arctic life and scenes".² Copies of the 107 photographs are in the Public Archives of Canada. There is no official mention of Mitchell as water-colourist, but there are 22 water-colours in the Public Archives describing the Arctic topography met with by the expedition. His peculiar grasp of the vastness and the isolation of the higher Arctic regions is recorded in the two thematic compositions exhibited. Mitchell was praised for his efforts as Paymaster as well as for his extra duties as a member of the sledge parties, as a hunter and a photographer.

Thomas Mitchell (1833 [?] -1924).

Mitchell est marin de carrière¹; et prend sa retraite avec le grade de commissaire principal. Il sert dans l'active de 1864 à 1898. Il s'éteint à Westgate-on-the-Sea, dans le Kent. C'est en tant que commissaire adjoint du *Discovery* que Mitchell prend part à l'expédition de Nares dans l'Arctique. Cette tentative d'exploration est la première qui pousse jusqu'à Alert, dans la terre de Baffin, endroit ainsi nommé en l'honneur du second des vaisseaux commandés par Nares. L'expédition longe la côte de la terre de Baffin vers le nord durant l'été de 1875 et hiverne sur la côte. Les bases d'hivernement sont le point de départ de diverses expéditions en traîneau qui ont des conséquences désastreuses pour la santé des équipages; en effet, ceux-ci sont frappés de scorbut, maladie que la Navy croyait depuis longtemps disparue.

Sous la direction de sir George Nares, les membres de l'expédition poussent plus loin au nord qu'on ne l'a jamais fait jusqu'alors. Nares fait mention de la contribution de Mitchell au succès de l'expédition dans son rapport officiel et déclare: «M. Mitchell et M. George White, ingénieur, ont réuni une collection très sûre de photographies de la faune et des paysages de l'Arctique.» Les Archives publiques du Canada possèdent des copies de chacune de ces 107 photographies². Aucun document officiel ne nous fait part de l'activité d'aquarelliste de Mitchell, mais les Archives n'en abritent pas moins 22 aquarelles représentant la topographie de l'Arctique tel que celui-ci est apparu aux membres de l'expédition. Les deux compositions thématiques qui font partie de la présente exposition démontrent clairement le sens très particulier de l'artiste pour la grandeur et l'isolement des régions les plus reculées du Grand Nord. Mitchell se mérite des louanges pour les efforts qu'il accomplit dans ses fonctions de commissaire ainsi que pour les tâches dont il se charge à titre de membre des expéditions en traîneau, de chasseur et de photographe.

¹ Comm. Basil Greenhill, National Maritime Museum, London, England.

² Nares, "Arctic Expedition 1875-76," p. 38.

¹ Comm. Basil Greenhill, National Maritime Museum, Londres, Grande-Bretagne.

² Nares, «Arctic Expedition 1875-76,» p. 38.



72. The Aurora Borealis, Lady Franklin Sound, 1876.

Water-colour with scraping; 9 3/4 x 13 7/8: 248 x 352.

Inscribed on album page in ink, *An Aurora Borealis—as we always saw it—was like a luminous hanging curtain waving in the wind. Guide posts to observatory.*

Inventory Number: I-20. Negative Number: C-27821.

Light flashes of aurora were occasionally seen on various bearings but most commonly passing through the zenith. None were of sufficient brilliancy to call for notice. The phenomena may be said to have been insignificant in the extreme, and, as far as we could discover, were totally unconnected with any magnetic or electric disturbance.

Nares, *Arctic Expedition 1875-6*. p. 19.

72. Aurore Boréale dans la baie Lady Franklin, 1876.

Aquarelle, raclage, 9 3/4 x 13 7/8 po., 248 x 352 mm.

Inscription: Encre, sur la page de l'album, *An Aurora Borealis—as we always saw it—was like a luminous hanging curtain waving in the wind. Guide posts to observatory.*

N^o d'inventaire: I-20.

N^o du négatif: C-27821.



73. The Return of the Sun, Discovery Bay, 1876.

Water-colour with some gouache; 10 x 18 7/8: 254 x 479.

Inscribed on album page in ink, *The return of the Sun – Discovery Bay*; dated in pencil, *Mch 76*.

Inventory Number: I-10. Negative Number: C-27829.

73. Le retour du soleil, baie Discovery, 1876.

Aquarelle, traces de gouache, 10 x 18 7/8 po.,
254 x 479 mm.

Inscription: Encre, sur la page de l'album, *The return of the Sun – Discovery Bay*; daté au graphite, *Mch 76*.

N° d'inventaire: I-10. N° du négatif. C-27829.

The long arctic winter, with its unparalleled intensity and duration of darkness produced by an absence of sunlight for 142 days, was passed by each individual on board with much cheerfulness and contentment. Owing to the sameness in the daily routine, which, when looking into futurity, is thought to entail a long duration of dreary monotony, the time, in reality, passed with great rapidity, and in January, when the first glimmering increase in the mid-day twilight began to lengthen sensibly day by day, the want of light was scarcely noticed by any one; and not until the sun actually returned on the 1st March did we in any way realize the intense darkness.

Nares, *Arctic Expedition 1875-6*. p. 19.

Miss Mary R. McKie (act. 1840-1862)

Miss McKie was a lady amateur who took part in the cultural life of the Maritimes in the mid-nineteenth century, probably teaching the young ladies of Halifax to draw and to sing. She contributed to the International Exhibition of 1862 and, earlier, to the Nova Scotia Industrial Exhibition in 1854.¹ In the album assembled by Lady Falkland (who was in Nova Scotia from 1840 to 1846 when her husband was Lieutenant-Governor) there are several competent water-colour portraits by Miss McKie.

Mlle Mary R. McKie (act. 1840-1862)

Mlle McKie est l'un de ces amateurs distingués qui sont liés à la vie culturelle des Maritimes du milieu du XIX^e siècle; elle enseigne probablement le dessin et le chant aux jeunes filles de sa ville, Halifax. En 1854, elle participe à l'exposition industrielle de la Nouvelle-Écosse puis à l'exposition internationale de 1862¹. L'album assemblé par lady Falkland (qui réside en Nouvelle-Écosse de 1840 à 1846, pendant que son époux occupe la charge de lieutenant-gouverneur) comporte plusieurs aquarelles d'une facture accomplie attribuées à Mlle McKie.

¹ Harper, "Early Painters". p. 209.

¹ Harper, «Early Painters», p. 209.

74. Unidentified Portrait of Negro Youth.

Water-colour on pencil; 6 3/8 x 5: 162 x 127.

Inscribed on album page, probably in Lady Falkland's hand, *Miss McKie F. / Halifax, Nova Scotia.*

Inventory Number: Lady Falkland Album, p. 56.

Negative Number: C-9564.

74. Portrait d'un jeune noir.

Aquarelle sur graphite, 6 3/8 x 5 po., 162 x 127 mm.

Inscription: Sur la page de l'album, sans doute de la main de lady Falkland, *Miss McKie F. / Halifax, Nova Scotia.*

Nº d'inventaire: Album de lady Falkland, p. 56.

Nº du négatif: C-9564.

Slavery does not exist in Nova Scotia: the number of free negroes may be equal to 1500; part of whom came from the West India Islands, others from the United States, and the residue were born in the province. A settlement was laid out, a few miles from Halifax, for these people, and every facility afforded them, by the provincial government, yet they are still in a state of miserable poverty; while Europeans, who have settled on wood-lands, under circumstances scarcely so favourable, thrive with few exceptions. Whether the wretchedness of these negroes may be attributed to servitude and degradation having extinguished in them the spirit that endures present difficulties and privations, in order to attain future advantages; or to the consciousness that they are an unimportant and distinct race, in a country where they feel that they must ever remain a separate people; or, that they find it more congenial to their habits to serve others, either as domestic servants, or labourers, by which they make sure of the wants of the day, certain it is that they prefer servitude, and generally live more comfortably in this condition, than they usually do when working on their own account. I do not, by this observation, mean to inculcate the revolting doctrine, that slavery is the most happy state in which the unfortunate negroes in the West Indies and America



can live; but I am certainly of opinion, that, unless they are gradually prepared for personal liberty, they will, on obtaining their freedom, become objects of greater commiseration than they now are in a state of bondage; and the condition of the free negroes in Nova Scotia will fully substantiate this assertion.

MacGregor, *Historical and Descriptive Sketches of the Maritime Colonies.* p. 125 f.

75. A Micmac Indian of Nova Scotia

Water-colour on pencil; 8 1/4 x 8 : 210 x 203.

Inscribed on album page, probably in the hand of Lady Falkland, *An Indian of Nova Scotia, Miss McKie*.

Inventory Number: Lady Falkland Album, p. 45.

Negative Number: C-9563.

75. Indienne Micmac de Nouvelle-Écosse

Aquarelle sur graphite, 8 1/4 x 8 po., 210 x 203 mm.

Inscription: Sur la page de l'album, sans doute de la main de lady Falkland, *An Indian of Nova Scotia, Miss McKie*.

N^o d'inventaire: Album de lady Falkland, p. 45.

N^o du négatif: C-9563.

I have seen Indians walking about the streets of Halifax, where they had arrived on a visit from the westward, in all the native dignity of their forefathers. Un-like those of their tribe residing round Halifax, and clothed in the cast-off rags of white men, they appear in the showy costume of the tribe, in a dark blue or scarlet flannel coat, ornamented with beads, porcupine's quills, and moose-hair, and their moccasins adorned with similar devices.

Their squaws, generally walking behind the men, have the head covered with a tall conical cap of cloth, bordered with beads, their long cloaks fastened by some glittering ornament, and a neat scarlet or blue handkerchief fastened round the neck. Outcasts, as it were, in their own country, and sensible of their position, they bear themselves with becoming haughtiness towards the mob of staring Europeans in the crowded street; and, hastily purchasing their few necessities, they retreat, as they came to their hunting grounds in the interior.

The Micmac is generally well formed, active, and capable of enduring great abstinence and amount of cold. His complexion is of the colour of brick-dust, though of a more dingy hue. His hair, long, coarse, and maintaining its jet black hue till an advanced age, falls



irregularly over the neck and shoulders. The eye is of the darkest hazel, and the white is more dingy than that of the European. The hands and feet of the Indian are small, and often exquisitely formed. This, in the case of the foot, is rather strange, considering the freedom which is given to it by the yielding moccasin; and the features, though coarse, are extremely expressive.

Hardy, *Sporting Adventures in the New World*. vol. 1, p. 30f.

William Henry Edward Napier (1829-1894)

Born in Canada September 29, 1829,¹ the son of Duncan Campbell Napier, personal secretary to Lord Elgin, Napier spent his youth in the province of Quebec, training as a Civil Engineer under the tutelage of the noted Canadian engineer, Walter Shanly. Napier followed his teacher's direction by finding work on the canal building projects in the United States. For a number of years he worked on the Grand Trunk Railway, in particular, the Toronto, Guelph and Sarnia line at the same time as William Armstrong. Napier's most notable contribution to the history of the country was his participation in the 1857 Canadian Government Exploring Expedition in collaboration with Henry Youle Hind. Several of the engineering reports are by Napier.² Some water-colours describing this trip are extant and it is known that William Armstrong used Napier's sketches of this period on which to base his water-colours of western subjects, such as Fort Garry. The Canadian railway experience was followed by a position in East Prussia on the East Prussia Southern Railway in 1864 at the request of Sir George Bruce. Returning to Canada, he served on the Intercolonial Railway as a divisional engineer, and left for England in 1870. Here he remained until his death in Edinburgh in 1894.

William Henry Edward Napier (1829-1894).

William Henry Edward Napier, fils de Duncan Campbell Napier, secrétaire particulier de lord Elgin, naît au Canada le 29 septembre 1829¹. Il est élevé dans la province de Québec et reçoit sa formation d'ingénieur civil auprès du célèbre ingénieur canadien Walter Shanly. Suivant l'avis de celui-ci, Napier travaille à la construction de canaux aux États-Unis. Pendant quelques années, il est l'un des collaborateurs du chemin de fer Grand Tronc, particulièrement sur la ligne reliant Toronto, Guelph et Sarnia; William Armstrong travaille à l'époque pour la même société. Napier apporte sa plus grande contribution à l'histoire du Canada lorsqu'il participe à l'expédition d'exploration du gouvernement canadien de 1857; il collabore alors avec Henry Youle Hind, et rédige plusieurs des rapports de génie². On connaît encore quelques-unes des aquarelles que l'artiste peint durant le voyage et l'on sait que William Armstrong s'est inspiré des croquis que Napier fait à cette époque pour ses aquarelles de l'Ouest, celle de Fort Garry, par exemple. Après avoir fait l'expérience des chemins de fer canadiens, l'artiste se rend en 1864 en Prusse orientale, à la demande de Sir George Bruce, pour y occuper pendant deux ans un poste à la société des chemins de fer du Sud de la Prusse orientale. De retour au Canada, Napier est ingénieur divisionnaire pour le compte du chemin de fer Intercolonial. Il quitte le Canada pour la Grande-Bretagne en 1870 et meurt à Édimbourg en 1894.

¹ Comm. A. Chinnery-Haldane, Gleneagles, Perthshire, Scotland.

² "Report on the Exploration of the Country Between Lake Superior and the Red River Settlement," p. 5.

¹ Comm. A. Chinnery-Haldane, Gleneagles, Perthshire, Écosse.

² «Report on the Exploration of the Country Between Lake Superior and the Red River Settlement», p. 5.



76. Fort William, Lake Superior, Canada West, 1857.

Water-colour on pencil, with scraping; 6 7/8 x 9 7/8:
175 x 251.

Inscribed on mount in pencil, *Fort William 1857.*

Inventory Number: I-13. Negative Number: C-35952.

Provenance: Sotheby and Co. (Canada) Ltd.

76. Fort William, sur les bords du lac Supérieur, Canada-Ouest, 1857.

Aquarelle sur graphite, raclage, 6 7/8 x 9 7/8 po.,
175 x 251 mm.

Inscription: Graphite, sur le faux cadre, *Fort William 1857.*

N° d'inventaire: I-13. N° du négatif: C-35952.

Provenance: Sotheby and Co. (Canada) Ltd.

were most hospitably received by Mr. McIntyre, the gentleman in charge. We learnt from this gentleman that Sir George Simpson had preceded us about eight or nine days on his annual inspection. Fort William was built in 1803, in the time of the North West Company, and came into the hands of its present owners, the Hudson Bay Company, in 1821, at the union of the two companies. It was of considerable importance to the former, being the place at which their annual general councils were held. At present its returns as a trading post are inconsiderable. The fort consists of a large dwelling-house of wood erected parallel to the banks of the river, in which the family of the Hudson Bay Company's officer resides; two large storehouses, built right angles to the dwelling-house; and the whole enclosed by pickets five feet high.

Spry, The Papers of the Palliser Expedition, p. 48 f. (By permission of the Controller of H.M. Stationery Office.)

It was dark when we entered the Kaministiquia River, and at 10 P.M. we landed at Fort William, and

James Peachey (act. 1774-1797)

Our first notice of James Peachey (sometimes Peachy) occurs in the records of Samuel Holland's survey office in Boston in 1774 where he was employed as a draughtsman.¹ As a result of the Revolution, the office was broken up,² the two sections going to New York and Britain respectively. It is assumed that Peachey went to Britain since he did not, as did Holland, register as a United Empire Loyalist. In 1781 he appears as a member of the staff gathered by General Haldimand to administer the difficult colony and to settle the United Empire Loyalists under the direction of the Surveyor-General, Samuel Holland.³ By 1784 Peachey had been appointed Deputy Surveyor-General.⁴ In 1787 his pictures were exhibited in the Royal Academy exhibition; he is recorded as a professional artist living in London.⁵ There is evidence that Peachey had returned to England in the company of General Tryon,⁶ one time governor of New York, immediately before the American Revolution, but by 1787 the artist had returned to British North America, joining the 60th Regiment (Royal American) as an Ensign.⁷ During service with this regiment he continued surveying duties, but in 1793 he transferred to the 7th Regiment of foot (Royal Fusiliers). A second transfer in 1796 to the 43rd Regiment (Monmouthshire) took him the next year to the West Indies where it is assumed he died as the result of an epidemic which decimated the regiment in 1797.⁸

There is some indication that Peachey may have been employed on the same basis as J. Hunter, who came to work in the drawing offices in Quebec and subsequently, under the protection of Haldimand, was given a commission in the army to guarantee his income.⁹ Peachey

James Peachey (act. 1774-1797)

Le nom de James Peachey (quelquefois Peachy) apparaît pour la première fois en 1774 dans les dossiers du bureau d'arpentage de Samuel Holland, à Boston. On identifie l'artiste en temps que dessinateur¹. À la suite de la Révolution, le bureau est divisé en deux sections², dont l'une s'établit à New York et l'autre en Grande-Bretagne. On présume que Peachey va s'installer en Grande-Bretagne, étant donné qu'il ne se déclare pas loyaliste, à l'exemple de Holland. Il faut attendre sept ans pour que l'on parle à nouveau de l'artiste; en 1781, il est membre du personnel réuni par le général Haldimand pour administrer le territoire difficile à gouverner qu'est la nouvelle colonie et pour aider les United Empire Loyalists à s'y installer³, sous la direction de l'arpenteur général Samuel Holland. On retrouve Peachey en 1784; il est alors devenu arpenteur général adjoint⁴. En 1787, il expose à la Royal Academy, qui parle de lui comme d'un artiste de métier habitant Londres⁵. Certains documents tendent à prouver que Peachey retourne en Angleterre en compagnie du général Tryon⁶, gouverneur de New York immédiatement avant la Révolution. Pourtant, en 1787, l'artiste est déjà de retour en Amérique du Nord britannique et se joint au 60^{ième} régiment (Royal American) avec le grade d'enseigne⁷. Pendant son affectation à cette unité, il continue à faire des travaux d'arpentage mais, en 1793, on le retrouve au 7^{ième} régiment d'infanterie (Royal Fusiliers). En 1796, il fait partie du 43^{ième} régiment (Monmouthshire) et accompagne son unité aux Antilles en 1797. Il meurt apparemment de l'épidémie qui décime son régiment au cours de cette même année⁸.

On a quelques raisons de croire que Peachey pourrait s'être trouvé dans le même cas que J. Hunter, un protégé

¹ C.O. 323, Vol. 29, p. 20 (P.A.C. copy). Paylist of the office of Samuel Holland, Boston, Mass.

² C.O. 323, Vol. 29, p. 35 ff (P.A.C. copy).

³ Haldimand Papers, MG 21, G2, B 126, p. 5 ff. Holland to Haldimand, June 26, 1783 (P.A.C. copy).

⁴ Harper, "Early Painters," p. 246.

⁵ Graves.

⁶ C.O. 42, Vol. 16, p. 245 ff. Holland to Tryon, August 21, 1784 (P.A.C. copy).

⁷ Details of military service from the Army Lists.

⁸ Levinge, "Historical Records of the 43rd Regiment," p. 322.

⁹ Haldimand Papers, MG 21, G2, B 213, p. 141, Hunter to Haldimand, Nov. 20, 1881. (P.A.C. copy).

¹ C.O. 323, vol. XXIX, p. 20 (copie des A.P.C.); états de paye du bureau de Samuel Holland, Boston, Mass.

² C.O. 323, vol. XXIX, pp. 35 ss. (copie des A.P.C.).

³ Documents Haldimand, MG 21 G2, B 126, pp. 5 ss.; lettre de Holland à Haldimand, 26 juin 1783 (copie des A.P.C.).

⁴ Harper, «Early Painters», p. 246.

⁵ Graves.

⁶ C.O. 42, vol. XVI, pp. 245 ss.; lettre de Holland à Tryon, 21 août 1784 (copie des A.P.C.).

⁷ Les renseignements sur la carrière militaire de l'artiste sont tirés des annuaires de l'Armée.

⁸ Levinge «Historical Records of the 43rd Regiment», p. 322.

has at times copied Hunter's compositions,¹⁰ as well as those of other officers working in the survey crews under the direction of Holland.¹¹ Peachey's pictorial production varies widely in type: in the mid-1780's several of his compositions were aquatinted; there are many water-colours coloured on an etched outline, sometimes from Peachey's hand, but, often as not, coloured by someone else; and of course, the series of fine water-colours which have become associated with his name, of which the ones exhibited are good examples. Still to be determined is Peachey's relationship to the *Atlantic Neptune*, especially the pictorial element since the Holland surveys, on which Peachey was working in 1774, were incorporated by J.F.W. Desbarres into the *Atlantic Neptune*.¹²

d'Haldimand, qui, employé dans les bureaux de dessin de Québec, obtint par la suite une charge d'officier qui lui assure un certain revenu⁹. Peachey copie à l'occasion des compositions de Hunter¹⁰ et celles d'autres officiers qui font partie des équipes d'arpentage dirigées par Holland¹¹. La production picturale de l'artiste est extrêmement variée; au milieu des années 1780, il donne plusieurs aquatintes; on connaît de lui nombre de gravures coloriées à l'aquarelle, parfois de sa main, mais aussi souvent de celle d'un autre artiste. Bien entendu, il ne faudrait pas négliger la série de belles aquarelles qui font sa renommée: les œuvres qui figurent à l'exposition constituent de bons exemples de son style. Il reste encore à déterminer la part de Peachey à l'*Atlantic Neptune*, tout particulièrement au chapitre de l'élément pictural, étant donné que l'artiste travaillait en 1774 aux recherches de Holland et que J.F.W. Desbarres a repris son travail dans l'*Atlantic Neptune*¹².

¹⁰ Water-colour on etched outline, Montmorency River at Repentigny's Post; signed "J. Peachey Sculp't, 1784 Taken by Lieut. J. Hunter", in the Manoir Richelieu Collection of Canadiana (P.A.C.).

¹¹ It is possible that Peachey copied the views taken by Lieut. L. Kotté and a P. Couture; there is a series of water-colours in the Public Archives, always attributed to Peachey which contain references to the participation of Kotté and Couture as well as James Hunter.

¹² This suggestion is based largely on the visual similarity between some of the more elaborate views in the "Atlantic Neptune" and the large format Peachey views.

⁹ Documents Haldimand, MG 21, G2, B213, p. 141. Lettre de Hunter à Haldimand, 20 novembre 1881 (copie des A.P.C.).

¹⁰ Aquarelle tracée à l'eau-forte représentant la rivière Montmorency au poste de Repentigny; signé, « J. Peachey Sculp't, 1784, Taken by Lieut. J. Hunter », dans la Collection du Manoir Richelieu (A.P.C.).

¹¹ Peachey pourrait avoir copié les paysages du lieutenant L. Kotté et d'un nommé P. Couture. Les Archives publiques possèdent une série d'aquarelles qu'on attribue toujours à Peachey mais où l'on fait allusion à la participation de Kotté et de Couture au même titre qu'à celle de James Hunter.

¹² Cette hypothèse repose largement sur la ressemblance entre les paysages les plus élaborés de l'*«Atlantic Neptune»* et les œuvres de grand format de Peachey.

77. Montmorency Falls, Quebec, Canada, 1781.

Water-colour and pen and ink outline;
15 1/4 x 22 1/2: 387 x 571.

Inscribed recto in ink, b., *A View of the Falls of Montmorency, General Haldimand's Country House near it taken on the Ice 1st May 1781; l.l., signed J. Peachey.*
Inventory Number: I-2.

Negative Number: C-2020.

77. Les chutes Montmorency, Québec, Canada, 1781.

Aquarelle, tracé à la plume et à l'encre,
15 1/4 x 22 1/2 po., 387 x 571 mm.

Inscription: Encre, au recto, b., *A View of the Falls of Montmorency, General Haldimand's Country House near it taken on the Ice 1st May 1781; signé, b.g., J. Peachey.*

N^o d'inventaire: I-2.

N^o du négatif: C-2020.



Il n'est presque pas de rivière américaine qui n'ait ses falls. ici tout près en est un appelé de Montmorency, ou L'eau ne tombe que De 225 pieds françois de hauteur à pic. Je le vis avant hyer pour la 1.^{re} fois. Jamais spectacle ne m'a frappé comme Celui là. En Contemplant cet Etonnant ouvrage de la Nature, Je songeais à ces petites grimaces De nos Jardins, ou l'art Construit Des rochers, Et Des Cascades qu'un Enfant En pissant feroit gonfler. que Cela fait pitié lorsqu'on voit cet amas pittoresque de Rocs, d'où sortent Des arbrisseaux par les Crevasses, Et qui à leur sommet sont couronnés De Cèdres, Et que L'on sent trembler ses pieds de la secousse qu'imprime la Chute d'une rivière véritable, avec une furie Et un bruit dont tu peux te faire une idée. Ce n'est pas de l'eau qui Tombe, C'est un Enorme flocon de Neige. Et Ce qui

frappe l'observateur; C'est que Cette Neige furibonde, dès qu'elle est en bas, n'est plus qu'une vaste Nappe, qui coule doucement Et paisiblement dans le fleuve. Ce Contraste Est beau. Je Crois que Cette Chute d'eau Est la plus Elevée qui soit au monde: mais celle De Niagara, qui n'est que De 150 pieds, Est vingt fois plus large, Car il faut se figurer un fleuve bien plus Etendu que la tamise à Londres, qui touche De toute sa Masse, D'un bord à l'autre. Nous sommes ici tout Environnés de falls De toute figure, dont les Effets variés sont vraiment admirables, Mais qui rendent Les petites cascades de s^t Clou Et autres, tout à fait ridicules.

P.-J.-L. Desjardins à M. de Varicourt, (Québec 6 Mai 1793),
Rapport des Archives du Québec 1966. p. 149.



78. Cataragui [Kingston], Canada, 1783.

Water-colour and pen and ink outline; 16 1/2 x 22;
419 x 559.

Inscribed recto in ink, b., *A South East View of Cataragui on Lake Ontario, taken in August 1783*; l.l., signed and dated, *Ja^s Peachey 1785*.

Inventory Number: I-15.

Negative Number: C-1511.

78. Cataragui [Kingston], Canada, 1783.

Aquarelle tracé à la plume et à l'encre, 16 1/2 x 22 po.,
419 x 559 mm.

Inscription: Encre, au recto, b., *A South East View of Cataragui on Lake Ontario, taken in August 1783*; signé et daté, b.g., *Ja^s Peachey 1785*.

N^o d'inventaire: I-15.

N^o du négatif: C-1511.

Cataragui 22nd, October, 1783

1st.

The Walls of the Old Fort [Frontenac] remain in the same state we found them—except the North Curtain,

and the Old French Ravelin, both which are now repaired.

2nd.

A Pile of Soldiers Barracks Consisting of Eight large Rooms, Sufficient to contain from forty to fifty Men each—Complete.

3rd.

One Pile of Officer's Quarters consisting of Six Rooms, Now Habitable, and Another of Twenty four, Nearly Complete.

4th.

A provision Store two Storys & a Shed, Hospital, Bake House, Lime Kiln, Commanding Officer & Engineers House Built.—

Haldimand Papers, MG 21, G2, vol. B 126, p. 63. W. Tinning, State of the Works & Buildings at this Place as they now stand. (P.A.C. copy)

79. **Quebec, Canada, 1784.**

Water-colour with pen and ink outline;
14 1/2 x 22 1/2: 368 x 571.

Inscribed recto in ink, b., *A View of the
Citadel at Quebec with the Outworks
taken from the Heights of Abraham Oct^r
29 1784; l.l., signed, James Peachey.*

Inventory Number: I-9.

Negative Number: C-1514.



79. **Québec, Canada, 1784.**

Aquarelle, tracé à la plume et à l'encre,
14 1/2 x 22 1/2 po., 368 x 571 mm.

Inscription: Encre, au recto, b., *A View of
the Citadel at Quebec with the Outworks
taken from the Heights of Abraham Oct^r
29 1784; signé, b.g., James Peachey.*

N^o d'inventaire: I-9.

N^o du négatif: C-1514.

80. **Quebec, Canada, ca. 1785.**

Water-colour and pen and ink outline;
15 3/8 x 25 5/8 po., 391 x 651 mm.

Inscribed recto in ink, b., *A View of the
City of Quebec, with the Citadel and
Outwork's on Cape Diamond, taken from
the Heights on the Opposite side of the
River; l.l., signed, James Peachey.*

Inventory Number: I-11.

Negative Number: C-2029.



80. **Québec, Canada, v. 1785.**

Aquarelle, tracé à la plume et à l'encre,
15 3/8 x 25 5/8 po., 391 x 651 mm.

Inscription: Encre, au recto, b., *A View of
the City of Quebec, with the Citadel and
Outwork's on Cape Diamond, taken from
the Heights on the Opposite side of the
River; signé, b.g., James Peachey.*

N^o d'inventaire: I-11.

N^o du négatif: C-2029.

La situation de Quebec est extraordinairement grande et majestueuse, et en forme d'amphithéâtre; il est situé sur un promontoire sur la rive nord-ouest du St. Laurent, formé par cette rivière et celle de St. Charles: l'extrémité de cette pointe de terre s'appelle le Cap Diamant, et sa

plus grande hauteur s'élève à 345 pieds au-dessus du niveau de l'eau; il est composé d'un rocher de granite gris mêlé de cristal quartzeux, d'où il tire son nom, et d'une espèce d'ardoise d'une couleur foncée; dans plusieurs endroits il est absolument perpendiculaire et nu; dans d'autres où la pente est moins roide, il y a quelques pièces de terre brunâtre, ou plutôt d'une décomposition des parties les plus tendres de la pierre, sur lesquelles on

voit çà et là quelques pins rabougris et quelques arbustes rampans; mais l'aspect en est en général inégal et stérile. De la partie la plus haute du Cap, qui domine le St. Laurent, le terrain s'abaisse vers le nord par des chaînes plates, qui décroissent par degré jusqu'au précipice appelé le Coteau Ste. Geneviève, d'où la descente a plus de cent pieds presque perpendiculaires: au pied le terrain est uni, et continue à l'être jusqu'à la Rivière St. Charles, et même loin au-delà. La distance à travers la péninsule, d'une rivière à l'autre, en front de la ligne de fortifications, est de 918 toises et demie; ces fortifications peuvent être appelées l'enceinte de la ville, et elles ont environ deux milles et trois quarts de circuit: hors de cet espace, quarante acres ou environ sur le Cap Diamant, sont occupées par des ouvrages militaires, ou y sont réservés. Depuis le Cap, dans la direction du nord-est, la hauteur du rocher diminue peu-à-peu d'environ cent quinze pieds jusqu'au

Château de St. Louis et à la grande batterie, qui couronne un précipice perpendiculaire de deux cents trente pieds au-dessus du niveau de la rivière, qui domine la ville basse. Cette hauteur d'un aspect effrayant continue avec très-peu de changement autour de la ville, jusqu'à l'entrée appelée la Porte du Palais, où elle s'abaisse jusqu'à la chaîne déjà mentionnée au pied du Coteau Ste. Geneviève, et elle continue son cours presque à la même élévation, à travers la paroisse Ste. Foi, s'unissant avec le Cap Rouge, et formant entre la Rivière St. Laurent la vallée à travers laquelle coule le St. Charles et celle qui est sous le Cap Rouge, éminence d'environ huit milles de longueur, qui s'élève au-dessus du niveau général comme une île au-dessus de la surface de l'océan.

Bouchette, *Description Topographique de la Province du Bas Canada avec des Remarques sur Le Haut Canada.* p. 445 s.

John Pedder (1850—flg. 1909)

In the nineteenth century several artists made trips from England to North America, recording their experiences pictorially for their own edification and quite often for publication either in special publications or in the case of Sydney Hall, in a popular illustrated press format. The pen and ink drawings by John Pedder,¹ from their media and technique suggest that he toured the country to make illustrations for one of the illustrated periodicals published in England in the 19th century, the most famous being the *Illustrated London News*. Pedder had an active career as a member of the Royal Institute of Water-Colour Painters with which he exhibited frequently. Generally known as a landscape water-colourist, his works appeared consistently in the Royal Academy exhibitions during the last quarter of the century.

John Pedder (1850—apr. 1909)

Au XIX^e siècle, plusieurs artistes britanniques font des voyages en Amérique du Nord; ils en ramènent des documents picturaux, parfois pour leur propre plaisir, souvent afin de les publier dans des ouvrages distincts ou, suivant l'exemple de Sydney Hall, dans des illustrés populaires. La technique de John Pedder,¹ sa matière même (plume et encre) nous permettent de supposer que l'artiste voyage en vue de faire des dessins pour le compte de l'un de ces périodiques illustrés si communs dans la Grande-Bretagne du XIX^e siècle: le plus célèbre de ces journaux est l'*Illustrated London News*. Pedder est un membre très actif du Royal Institute of Water-Colour Painters; il expose fréquemment avec les autres peintres de cette association. À partir de 1875, ses œuvres paraissent souvent dans les expositions de la Royal Academy. On le tient généralement pour un aquarelliste de paysages.

¹ Bénézit.

¹ Bénézit.

**81. Railway Station and Corn Elevator,
Brandon, Manitoba, fllg. 1887.**

Pen and ink drawing; 5 3/4 x 7 5/8:
146 x 193.

Inscribed on mount in ink, 8. *Brandon
Railway Station & corn elevator Canada*;
signed, recto in ink, l.l., JP.

Inventory Number: I-7.

Negative Number: C-22395.

Provenance: Specialty Book Concern,
Toronto.

**81. Gare de chemin de fer et élévateurs à maïs
à Brandon, Manitoba, apr. 1887.**

Plume et encre, 5 3/4 x 7 5/8 po.,
146 x 193 mm.

Inscription: Encre, sur le faux cadre, 8.
*Brandon Railway Station & corn elevator
Canada*; signé à l'encre, au recto, b.g., JP.
N^o d'inventaire: I-7.

N^o du négatif: C-22395.

Provenance: Specialty Book Concern,
Toronto.



Sept. 26 [1890].—Made a most interesting expedition to Mr. Sandison's farm, five or six miles from Brandon. Mr. S., a Scotchman, began without a cent seven years ago. Hired himself out at first, then took a small section, and has gradually added to this, either by purchase or hire, till he farms above 5,000 acres. He is still quite a young man—perhaps 30. He employs a great deal of labour, mostly Scotchmen, probably giving at this time of the year about \$2½ a day. He has 33 teams of horses (66 horses), and three teams of driving horses. A team sometimes goes with grain into Brandon with loads three times in a day (total, 30 miles). His men's work hours are as follows;—Half-past 6 to half-past 11; rest, 2 hours; half-past 1 to half-past 6; total, 10 hours. He does not find it answer to do longer hours.

He threshes all his grain from the stooks, and leaves the straw in. Can thresh 312½ quarters (2,500 bushels)

in a day! but straw is very short and much broken; it is used to fire the engine. The wheat is cleaned again at the elevator before being put on the railway. It goes direct there, and a certain percentage is charged for dirt—with Sandison probably about 5 per cent. The men get \$35 a month, and board.

I saw some splendid black oats grown on the farm, about 80 or 90 bushels to acre (?), they said. I admired a stable well guarded with 3 feet of sods—almost the first of the kind I had seen in the country.

Mr. Sandison and his wife live in the most tumble-down old shanty, though his stables, barns, &c., are most excellent. I believe he frequently goes to Scotland, and brings out fresh men for his farm.

Department of Agriculture, *The Visit of the Tenant-Farmer Delegates To Canada in 1890.* p. 34.

82. Salvation Army Meeting, Calgary, Alberta, flg. 1887.

Pen and ink drawing with some application of opaque white; 6 1/4 x 9 3/8: 159 x 238

Inscribed on mount in ink, 15. *Salvation Army Meeting, Calgary, Alberta*. Signed, recto in ink, l.r., JP.

Inventory Number: I-9.

Negative Number: C-14426.

Provenance: Specialty Book Concern, Toronto.

82. Réunion de l'Armée du Salut à Calgary, Alberta, apr. 1887.

Plume, encre et touches de blanc opaque, 6 1/4 x 9 3/8 po., 159 x 238 mm.

Inscription: Encre, sur le faux cadre, 15. *Salvation Army Meeting, Calgary, Alberta*; signé à l'encre, au recto, b.d., JP.

N^o d'inventaire: I-9.

N^o du négatif: C-14426.

Provenance: Specialty Book Concern, Toronto.



Capt. Young who is in command of the Salvation Army from Port Arthur to the coast, is in town. In conversation with him, he intimated that the work of the Army was to be begun here at once, Boynton Hall having been leased for a period of three years, to be used as a barracks. The post at Calgary will be in charge of Capt. Mercer, Lieut. Patterson and Cadet Iverich, all of them ladies, or as they are now more generally termed 'Salvation lasses'. They will be in town in a day or two and will hold their first service on Sunday next. Capt. Dawson, of Victoria, will arrive on Friday morning to assist at the inaugural meetings. After Sunday regular meetings will be held each evening at 8 o'clock prior to which there will be a parade through the streets. Sunday morning the 'hallelujah breakfast' will be discussed at 7 o'clock and generally the army will be in full swing and a fixed and permanent institution of the town. Capt. Young goes east to-morrow morning.

Calgary, *Tribune*. August 19, 1887.

The Salvation Army was the great attraction yesterday. Early in the morning they commenced operations by a Hallelujah Feast at the Barracks. From 10 to 11 o'clock, they paraded the streets, led by Capt. Young and his concertina, and singing the "catchy" airs which are the chief feature of the Army's work. Crowds followed them around the streets and filled the hall at the meetings. There was no disorder and the Army were permitted to do just about as they liked. They will hold meetings every night this week.

Capt. Mercer of the Salvation Army arrived here from the east last night and will take charge of the station here. Capt. Mercer has earned quite a reputation in the work, and her presence will no doubt make the proceedings still more attractive. There was a large crowd at the meeting last night.

Calgary, *Herald*. August 26, 1887.

Peter Rindisbacher (1806-1834)¹

The earliest pictorial record of the country west of the Great Lakes comes from the *œuvre* of a young Swiss immigrant who approached the country from the North through Hudson's Bay and the Hudson's Bay Company route to Fort Garry in 1821. He came as a member of the party of Swiss colonists brought to the Red River colony by Lord Selkirk. Unfortunately the Red River was not the land of milk and honey described by the immigration agents, and the Swiss gradually migrated to the United States. The young Rindisbacher died there in 1834 just as he was becoming known for his work in the *American Turf Register and Sporting Magazine*.

The 79-day voyage from Dordrecht to York Factory was just the beginning of hardship for the colonists who then had to follow the Company route by York boats from York Factory to Lake Winnipeg and on to the Red River Settlement. Fortunately, the young artist took views of all the Hudson's Bay Company forts along this route and gave us the only visual record of them in this period of intense fur trade activity. During five years at the Red River settlement the artist sold views and Indian subject pictures to the officers of the Company for themselves and for their friends in England. Some of these views were published in England as lithographs but with the identification of the artist noted as H. Jones in 1825. The 1826 floods finally drove the Rindisbachers from the colony to the neighbourhood of Galena, Illinois. By 1829 the artist had worked in St. Louis and had become a permanent resident and an established artist. For five years until his death, he worked in the area achieving success as a portrait artist and becoming famous for his pictures of native tribes.

Peter Rindisbacher (1806-1834)¹

C'est un jeune immigrant suisse qui a posé les premiers jalons de l'histoire picturale du Canada à l'ouest des Grands Lacs. Peter Rindisbacher est arrivé à Fort Garry en 1821 via la baie d'Hudson, empruntant la route des traitants de la Compagnie. Le jeune homme fait partie d'un groupe de Suisses venus s'établir dans la colonie de lord Selkirk sur les bords de la rivière Rouge. Ce territoire est loin d'être la terre promise que décrivent les agents de l'immigration et les Suisses, déçus, essaient peu à peu aux États-Unis. La publication des œuvres de l'artiste dans l'*American Turf Register and Sporting Magazine* commence à lui assurer une certaine notoriété lorsqu'il meurt à Saint Louis en 1834.

Les colons quittent Dordrecht pour arriver à York Factory après un voyage difficile de 79 jours; ce n'est que le début de leurs misères. Il leur faut s'embarquer sur les bateaux York, puis emprunter la route de la Compagnie jusqu'à la colonie de Rivière-Rouge en passant par le lac Winnipeg. Pendant le voyage, le jeune artiste a l'heureuse idée de faire des croquis de tous les forts de la Compagnie de la baie d'Hudson, nous laissant ainsi les seules archives picturales de ces établissements qui nous restent de cette période d'activité intense de la traite des fourrures. Rindisbacher reste cinq ans dans la colonie, où il vend des paysages et des dessins représentant des Indiens aux agents de la Compagnie, qui les achètent pour eux-mêmes ou pour des amis britanniques. En 1825, on publie quelques-uns de ces dessins en Angleterre sous forme de lithographies, en les attribuant à "H. Jones". L'inondation de 1826 force la famille Rindisbacher à quitter sa ferme pour aller s'établir dans le voisinage de Galena, dans l'Illinois. En 1829, Peter s'est installé à Saint Louis et s'est taillé une réputation méritée d'artiste-peintre. Jusqu'à sa mort, survenue cinq ans après, il œuvre dans la région; ses portraits lui assurent un certain succès et ses tableaux d'Indiens lui apportent la notoriété.

¹ Josephy, "The Artist Was A Young Man" is the most recent and complete study of the artist. It has been depended upon entirely for biographical details.

¹ L'ouvrage de Josephy, «The Artist Was A Young Man» est le document le plus complet et le plus récent traitant de l'artiste. La notice biographique du catalogue est entièrement fondée sur ce livre.

83. The Meeting of the Hudson's Bay Company Ships *Prince of Wales* and *Eddystone* with Captain W.E. Parry's Ships *Hecla* and *Griper*, July 16, 1821.

Monochrome wash and pen and ink outline on pencil; paper creased vertically to right of centre; laid down; water marked paper; 8 1/2 x 12 1/4: 216 x 311.

Inscribed recto in ink, b., *Recontre heureuse avec les batimens les Prince de Walles et l'Eddystone, et les vesseaux Hecla et Griper du Capitaine Williams Eduard Parry, le 15 Juillet 1821. N.S. 61° 20'. WL 66° 30.*

Inventory Number: I-6.

Negative Number: C-1906.

83. *Rencontre du Prince of Wales et de l'Eddystone, bâtimens de la compagnie de la baie d'Hudson, avec les vaisseaux Hecla et Griper du Capitaine W.E. Parry, le 16 juillet 1821.*

Lavis monochrome, tracé à la plume et à l'encre sur graphite, filigrane, papier plié de haut en bas à droite du centre; collé en plein, 8 1/2 x 12 1/4 po., 216 x 311 mm.

Inscription: Encre, au recto, b., *Recontre heureuse avec les batimens les Prince de Walles et l'Eddystone, et les vesseaux Hecla et Griper du Capitaine Williams Eduard Parry, le 15 juillet 1821. N.S. 61° 20'. WL 66° 30.*

N° d'inventaire: I-6.

N° du négatif: C-1906.

On the 13th, [July] both ships' companies were exercised in firing at a target on the ice, as well for the purpose of giving them occupation, as of finding out who were our best shots. On the same afternoon, we saw ships beset to the northward, which we supposed to be those bound to the Hudson's Bay factories. They were joined the next day by a third ship, which afterwards proved to be, as we conjectured, the Lord Wellington, having on board settlers for the Red River. The ice being somewhat more slack about the ships on the 15 [July], we cast off and made sail at nine P.M.; but after running with difficulty about a mile to the W.b.N., we were obliged to make fast to a small berg near us. Here we remained till eleven P.M., the wind blowing a gale from the N.E., when the ice closing in suddenly and violently to leeward of the berg, forced the ships against it, and



was near carrying away the *Hecla*'s bowsprit by the pressure. The *Fury* also received a heavy "nip", which, lifting her abaft, made her timbers crack a good deal about the quarters, but no material injury was sustained. To avoid, however, a repetition of this occurrence, we cast off, and allowed the ships to take their chance among the loose ice for the rest of the night, which was dusky about midnight.

The ice being rather less close on the morning of the 16th [July], we made sail to the westward, at 7.45 A.M., and continued "boring" in that direction the whole day, which enabled us to join the three strange ships. They proved to be, as we had supposed, the *Prince of Wales*, *Eddystone*, and *Lord Wellington*, bound to Hudson's Bay. I sent a boat to the former, to request Mr. Davidson, the master, to come aboard, which he immediately did. From him we learned that the *Lord Wellington*, having on board one hundred and sixty settlers for the Red River, principally foreigners, of both sexes and every age, had now been twenty days among the ice, and had been drifted about in various directions at no small risk to the ship. Mr. Davidson considered that he had arrived here rather too early for advancing to the westward, and strongly insisted on the necessity of first getting to the northward, or in-shore, before we

could hope to make any progress;—a measure, the expediency of which is well known to all those accustomed to the navigation of icy seas. By the Prince of Wales we sent our last letters for our friends in England; and I took the same opportunity to acquaint

the Secretary of the Admiralty with the proceedings of the Expedition up to this date.

Parry, *Journal of a Second Voyage For the Discovery of the North-West Passage*. p. 11f.



84. York Fort, Hudson's Bay, 1821.

Water-colour on pencil with pen and ink outline;
6 1/4 x 8 1/2: 159 x 216.

Inscribed with a faded illegible German inscription at bottom of picture previously translated as "*Departure of the Second colonist transport from York Fort to Rockfort, Sept. 6, 1821.*"

Inventory Number: I-18. Negative Number: C-1918.
Literature: Josephy, A.M., *The Artist Was A Young Man*, Fort Worth, 1970.

Exhibition: *The Artist Was A Young Man*, Amon Carter Museum of Western Art, Fort Worth, Texas, 1970.

84. Le fort York, sur le littoral de la baie d'Hudson, 1821.

Aquarelle, tracé à la plume et à l'encre sur graphite,
6 1/4 x 8 1/2 po., 159 x 216 mm.

Inscription: Au bas du dessin, texte en allemand, pâli et illisible, déjà traduit par «*Departure of the Second colonist transport from York Fort to Rockfort, Sept. 6, 1821.*».

N^o d'inventaire: I-18. N^o du négatif: C-1918.
Bibliographie: Josephy, A.M., *The Artist Was A Young Man*, Fort Worth, 1970.

Exposition: *The Artist Was a Young Man*, Amon Carter Museum of Western Art, Fort Worth, Texas, 1970.

... we ... arrived at York Factory, the 27th, [August] where we found a considerable number of Swiss families, who had left their country, as emigrants to the Red River Colony. They showed me a prospectus, which had been circulated in the Swiss Cantons, by a gentleman who had been in Canada, but had never seen the Settlement; and were anxious in their inquiries whether it was rising to prosperity. They appeared to me to be a different description of settlers, from what the colony, in its infancy of improvement, was prepared to receive; as consisting principally of watchmakers and mechanics. The hardy husband-man was the character we wanted; who would work his persevering way through the thickets, clear the surface, and spread cultivation around us; and not easily repine if a storm overtook him in the wilderness.

West, *Substance of a Journal*. p. 5.



85. Rock Fort on the Hayes River, 1821.

Water-colour on pencil and pen and ink outline;
6 1/4 x 8 5/8: 159 x 219.

Inscribed with a faded illegible German inscription at bottom of picture previously translated as "Arrival and stay at Rockfort, Sept. 21, 1821".

Inventory Number: I-20. Negative Number: C-1920.

Literature: Josephy, A.M. *The Artist Was A Young Man*, Fort Worth, 1970.

Exhibition: *The Artist Was A Young Man*, Amon Carter Museum of Western Art, Fort Worth, Texas, 1970.

85. Le fort Rock, sur les bords de la Rivière Hayes, 1821.

Aquarelle, tracé au graphite, à la plume et à l'encre,
6 1/4 x 8 5/8 po., 159 x 219 mm.

Inscription: Au bas du dessin, texte en allemand, pâli et illisible, déjà traduit par «Arrival and stay at Rockfort, Sept. 21, 1821».

Nº d'inventaire: I-20. Nº du négatif: C-1920.

Bibliographie: Josephy, A.M., *The Artist Was A Young Man*, Fort Worth, 1970.

Exposition: *The Artist Was A Young Man*, Amon Carter Museum of Western Art, Fort Worth, Texas, 1970.

We overtook the second division of boats, with the Swiss emigrants, on the 20th, slowly proceeding, and greatly harassed with the difficulties of the navigation. They informed us, that one of their party was accidentally drowned, soon after they left the Factory [York Fort]; and that several of their children had died on the passage. We were late in our return to the colony, and under considerable apprehensions that the rivers would be frozen over before our arrival. We experienced very cold weather the beginning of October; and our encampment at night was frequently covered with snow. One of the Swiss got his feet dreadfully frozen, from the careless neglect of not taking off his shoes and socks to dry, before he lay down to rest. In crossing Winnipeg Lake, one of the boats was wrecked, but providentially no lives were lost. This accident, however, detained us in an encampment for six or seven days; and having scarcely any other subsistence than a little boiled barley, I experienced at times the most pressing hunger. Every one rambled in pursuit of game, but generally returned



86. Norway House, Lake Winnipeg, 1821.

Water-colour on pencil with pen and ink outline;
6 1/4 x 8 1/2: 158 x 216.

Inscribed with a faded illegible inscription in German at bottom of picture previously translated as "*Arrival at Norway House on the great Lake Winipesi, Oct 14, and departure thence, Oct. 16, 1821.*"

Inventory Number: I-23. Negative Number: C-1923.

Literature: Josephy, A.M., *The Artist Was a Young Man*, Fort Worth, 1970.

Exhibition: *The Artist Was a Young Man*, Amon Carter Museum of Western Art, Fort Worth, Texas, 1970.

86. Norway House, sur le rivage du lac Winnipeg, 1821.

Aquarelle sur graphite, tracé à la plume et à l'encre,
6 1/4 x 8 1/2 po., 158 x 216 mm.

Inscription: Au bas du dessin, texte en allemand, pâli et illisible, déjà traduit par «*Arrival at Norway House on the great Lake Winipesi, Oct 14, and departure thence, Oct. 16, 1821.*».

Nº d'inventaire: I-23.

Nº du négatif: C-1923.

Bibliographie: Josephy, A.M., *The Artist Was a Young Man*, Fort Worth, 1970.

Exposition: *The Artist Was a Young Man*, Amon Carter Museum of Western Art, Fort Worth, Texas 1970.

unsuccessful. One evening, a servant brought in from his day's hunt a large horned owl, which was immediately cooked, and eagerly despatched. The next day, I was walking along the shore with my gun, when the waves cast at my feet a dead jack-fish; I took it up, and felt, from the keenness of my appetite for animal food, as though I could have immediately devoured it, notwithstanding it bore the marks of having been dead a considerable time. At this moment, I heard the croaking of a raven, and placing the fish upon the bank, as a bait, I shot it from behind a willow, where I had concealed myself, as it lighted upon the ground; and the success afforded me a welcome repast at night.

We reached the mouth of the Red River on the 2nd of November, and found our friend Pigewis, the Indian chief, at his old encampment. He received us most hospitably, giving us a good supply of dried sturgeon. Our hungry party put the liberality of the Indians to the test, but it did not fail; as I believe it seldom does, in their improvidence of tomorrow. I landed at Fort Douglas on the 4th, and could not but recount the mercies of God in my safe return. They have followed me through many a perilous, and trying scene of life;

and I would that a sense of continual protecting Providence in the mercy of Redemption, may ever actuate me in whatsoever things may tend to the promotion of the happiness, and of the best interests of

my fellow men, in the journeyings of my life, through a disordered and distracted world.

West, *Substance of a Journal*. p. 67 ff.

Edward Roper (1857-1891)¹

With the completion of the Canadian Pacific Railway the possibility of the private individual making a trip across the continent north of the 49th parallel to British Columbia did not depend on outfitting an elaborate expedition. Edward Roper was something of a world traveller, describing the scenes he came across in water-colour and oil paint and taking advantage of the easy route to the west coast of Canada. In reading his book, *By Track and Trail* (London, 1891), it becomes evident that Roper had travelled to Canada and the United States on more than one occasion: a sketchbook recently on the market contains evidence of two trips,² one in 1883 and another in 1887. On the return from one of these trips he exhibited his paintings, a great number of which are in the collection of the Public Archives. Several of these are used as illustrations in the book. An amateur naturalist, Roper took special note of the flora and fauna, gathering specimens to take back to England with him and on some occasions making careful pencil and water-colour sketches of them. A special series of lithographs of the Muskoka vacation district was published after one of Roper's visits, and is perhaps one of the earliest visual records of this area as a vacation district. Roper was elected a Fellow of the Royal Geographical Society.

Edward Roper (1857-1891)¹

La fin des travaux de construction du Canadien Pacifique marque le début d'une ère nouvelle: les particuliers peuvent désormais traverser le continent américain de l'est à l'ouest au nord du 49^e parallèle et se rendre jusqu'en Colombie-Britannique sans devoir faire les frais d'une véritable expédition. Edward Roper est une sorte de globe-trotter qui peint à l'aquarelle et à l'huile les scènes dont il est témoin. La nouvelle route de l'Ouest est une occasion rêvée pour lui. Ceux qui lisent son livre, intitulé *By Track and Trail* (Londres, 1891), se rendent bien compte que l'artiste a parcouru plus d'une fois le Canada et les États-Unis; d'ailleurs, un carnet de croquis récemment mis sur le marché prouve que l'artiste a fait deux voyages², l'un en 1883, l'autre en 1887. Au retour de l'un de ces périple, il expose ses tableaux, dont plusieurs ont servi d'illustrations pour son livre. Les Archives publiques possèdent un grand nombre de ses œuvres.

Roper est un naturaliste amateur; il étudie avec beaucoup de soin la flore et la faune, en prélevant des spécimens qu'il ramène en Grande-Bretagne; dans certains cas, il fait au graphite et à l'aquarelle des croquis très méticuleux de ses échantillons. Après l'une des visites de l'artiste, on publie une série spéciale de lithographies représentant le centre de villégiature qu'est la région de Muskoka; il s'agit sans doute là de l'un des documents visuels les plus anciens sur cette contrée. Ses travaux valent à Roper d'être élu membre à part entière de la Royal Geographical Society.

¹ Harper, "Early Painters", p. 271.

² Edward Roper Sketchbook; P.A.C. microfilm courtesy of David Mitchell Gallery Ltd.

¹ Harper, «Early Painters», p. 271.

² Carnet de croquis d'Edward Roper; les Archives doivent leur copie sur microfilm à la générosité de la David Mitchell Gallery Ltd.



87. Mount Baker and San Juan Island from Vancouver Island, British Columbia, 1887.

Water-colour on pencil; 14 7/8 x 29 3/4: 378 x 756.

Signed and dated recto in brushpoint, i.r., *E Roper 1887*.

Inventory Number: I-32. Negative Number: C-11037.

87. Le mont Baker et l'île San Juan vus de l'île Vancouver, en Colombie-Britannique, 1887.

Aquarelle sur graphite, 14 7/8 x 29 3/4 po., 378 x 756 mm.

Signé et daté au pinceau, au recto, b.d., *E Roper 1887*.

N^o d'inventaire: 1-32. N^o du négatif: C-11037.

About an hour's walk west of the city [Victoria] lie Gonzales Rocks. One day we went to them for a picnic, and from one point I got the sketch accompanying. The land to the left is part of the island of San Juan, which is now United States territory; the small one towards centre of the sketch is Chatham Island; behind the Territory, U.S.; in the extreme distance is Mount Baker. Roper, *By Track and Trail*, p. 249.



88. New Westminster, British Columbia, 1887.

Water-colour on pencil; 12 3/8 x 20 1/4: 314 x 514.

Signed recto in brushpoint, l.r., *E Roper*.

Inventory Number: I-30. Negative Number: C-11035.

88. New Westminster, Colombie-Britannique, 1887.

Aquarelle sur graphite, 12 3/8 x 20 1/4 po., 314 x 514 mm.

Signé au pinceau, au recto, b.d., *E Roper*.

N^o d'inventaire: I-30. N^o du négatif: C-11035.

Après avoir été retardés par la brume pendant plus d'une heure, nous descendons à Port Moody vers midi pour apprendre qu'un pont avait été emporté par les eaux d'un torrent grossi par les pluies et que notre wagon spécial, le Metapedia, ne pourrait pas partir pour l'Est, ce jour-là. Nous profitons de ce retard pour nous rendre à New-Westminster, qui est une jolie ville de 4,000 habitants, située à 6 milles de Port Moody, sur les bords de la Fraser. Le commerce des bois et les pêcheries de saumon sont les principales industries de cette ville qui est une des plus anciennes de la province. Nos amis de Montréal seront sans doute fort étonnés d'apprendre que la Royal City lumber and planing Mill Co. de New-Westminster expédie sur notre marché des bois de cèdre et de pin qui entrent en compétition avec les bois de notre province, et cela malgré l'énorme distance de 3,000 milles qui nous sépare et les frais de transport qui doivent être très élevés.

Beaugrand, *De Montréal à Victoria par le Transcontinental Canadien*. p. 39s.

89. **Prairie Flowers near Broadview, Assiniboia, 1887.**

Water-colour on pencil; 20 3/8 x 12 3/8: 517 x 314.

Inscribed recto in brushpoint, l.r., *SOME PRAIRIE FLOWERS / and a PRAIRIE DOG. / BROADVIEW / ASSINIBOIA, N.W.T. / CANADA / Aug. 4th 1887.*

Inventory Number: I-31.

Negative Number: C-11036.

89. **Fleurs des plaines près de Broadview, district d'Assiniboia, 1887.**

Aquarelle sur graphite, 20 3/8 x 12 3/8 po., 517 x 314 mm.

Inscription: Pinceau, au recto, b.d., *SOME PRAIRIE FLOWERS / and a PRAIRIE DOG. / BROADVIEW / ASSINIBOIA, N.W.T. / CANADA / Aug. 4th 1887.*

N^o d'inventaire: I-31.

N^o du négatif: C-11036.

What a change had come over that country since we went west in May!* Then the ground was more or less covered with verdure certainly, but it was very sparse; bare ground was visible everywhere. But now the whole country was clothed densely with herbage, coarse and rather ragged grass certainly, but green and luxuriant. The sleughs were one mass of vivid blue-green, which was hay ready for cutting. In many places we passed, though, the hay had been cut, and stood in small stacks about the mown sleughs. But, more than this, everywhere, except on these sleughs, was a sheet of flowers. This, then, was truly what Mayne Reid calls "the flowery prairie." We were in the very midst of it.

It was impossible to step off the trail without treading flowers down; far as the eye could reach, in every direction, it was sheet on sheet of blossom.

I cannot tell what they all were; their variety was extraordinary. Roses I knew, and wild blue flax-like harebells; many kinds of vetches, most plentiful and luxuriant. There were blue gentians, flowers like daisies, asters, marigolds, many sorts of mints, numerous onions of diverse colours; tall sunflowers they called them, but they were not really that; wind-flowers, small iris, hundreds of others which I could not name.

Amongst them grew tall spikes of sage-brush, then in flower, its pale grey colour contrasting beautifully with the surrounding gaiety. Another very graceful herb, the



same colour as the sage, grew beautifully; this, crushed in the hand, smelt exactly like "Sanitas." I believe it is a species of wormwood.

The bluffs had now their full leafage; they were always, where not burnt, brilliantly green.

Meadows's [a settler] house was almost invisible for flowers. The sod roof of it was a lovely garden. If we could have such an one in England we should be envied. The potatoes round it were most luxuriant; the barley nearly fit to cut, a beautiful crop; the oats were coming on most promisingly, so was the wheat.

Roper, *By Track and Trail*. p. 384 f.

*This is Roper's return trip after having travelled to the West Coast.

*Roper revient de la côte du Pacifique.

Mrs. Elizabeth Simcoe (1766-1850)

Orphaned soon after her birth, Elizabeth Posthuma Gwillim¹ was raised by her mother's sister, receiving the traditional education for young women of the eighteenth century – languages and drawing with probably a smattering of music. It was at the home of her adoptive parents that she met her husband, John Graves Simcoe, in 1782, the year in which they were married. She accompanied her husband on his postings, which in 1791 took Simcoe to Upper Canada to be the Lieutenant-Governor. They arrived in Quebec in the early winter and remained there to bring into effect the creation of Upper and Lower Canada according to the Act of 1791. In early July the first Lieutenant-Governor of what was to become the most populous region of the country was sworn in at Kingston, initiating a period of intense activity in the new province – a period somewhat dampened by the jurisdictional dispute between Simcoe and the Governor-in-Chief of the colony, Lord Dorchester. In mid-1796 the Simcoes left Canada, having brought the new province of Upper Canada through the initial stages of development. It now had a capital at York (at Dorchester's insistence) and the beginning of a network of roads which is still the basis of the transportation pattern of Ontario.

Mme Elizabeth Simcoe (1766-1850)

Les parents d'Elizabeth Posthuma Gwillim¹ meurent peu après la naissance de celle-ci. L'enfant est élevée par la soeur de sa mère; son éducation est la même que celle de toutes les jeunes femmes du XVIII^e siècle: elle étudie les langues, le dessin et apprend peut-être des rudiments de musique. C'est à la demeure de ses parents adoptifs qu'elle rencontre en 1782 John Graves Simcoe, qui l'épouse la même année. Elle accompagne son mari en poste à l'étranger, ce qui l'amène en 1791 au Haut-Canada, où Simcoe vient d'être nommé lieutenant-gouverneur. Les époux arrivent à Québec au début de l'hiver et y demeurent jusqu'à la création officielle du Haut et du Bas-Canada, conformément à l'Acte constitutionnel de 1791. Au début du mois de juillet 1792, le premier lieutenant-gouverneur du territoire destiné à devenir la région la plus peuplée du Canada prête le serment d'office à Kingston et se plonge dans le travail, malgré les difficultés causées par des querelles de compétence qui l'opposent au gouverneur en chef de la colonie, lord Dorchester. C'est au milieu de 1796 que Simcoe et son épouse quittent le Canada après avoir fait franchir à la nouvelle province du Haut-Canada les premières étapes de son développement: le territoire a une capitale, située à York (sur les instances de Dorchester) et les premières routes d'un réseau qui est, encore aujourd'hui, la pierre angulaire du système de transport ontarien.

¹ The most complete discussion of Mrs. Simcoe appears in Robertson, "The Diary of Mrs. John Graves Simcoe".

¹ Le document le plus exhaustif traitant de Mme Simcoe est Robertson, «The Diary of Mrs. John Graves Simcoe».

90. Niagara Falls, Upper Canada, ca. 1792.

Water-colour on pencil; 8 1/2 x 11:
216 x 279.

Inventory Number: I-34.

Negative Number: C-13926.

90. Les chutes Niagara, Haut-Canada, v. 1792.

Aquarelle sur graphique, 8 1/2 x 11 po.,
216 x 279 mm.

N° d'inventaire: I-34.

N° du négatif: C-13926.



Nous approchons de la vue de cette grande chûte de Niagara, qui était un des objets principaux de notre voyage, que j'avais depuis long — tems le désir extrême de voir, dont chacun de nous se composait dans l'enthousiasme de son imagination, une idée particulière.

Il est impossible de rendre l'effet que cette cataracte nous a fait éprouver; notre imagination long — tems nourrie de l'espérance de la voir, nous en traçait des peintures qui nous semblaient exagérées; elles étaient au-dessous de la réalité: chercher à décrire ce beau phénomène et l'impression qu'il cause, ce serait tenter au-dessus du possible.

Dans la vie ordinaire le gouverneur Simcoë est simple et sans compliments; il loge dans une mauvaise petite maison de bois, jadis occupée par les commissaires à la navigation du lac. Il y est gardé par quatre soldats qui viennent du fort tous les matins, et qu'il renvoie tous les soirs. Là il vit avec générosité, hospitalité et sans faste; son esprit est facile et éclairé, il parle bien sur tous les

sujets, plus volontiers sur ses projets que sur toute autre matière, et avec plus de plaisir encore sur la guerre qui semble être en lui une passion dominante. Il connaît bien l'histoire militaire de tous les pays; il ne voit pas une élévation qu'il ne songe à la forme du fort qu'il faudrait y établir, qu'il ne lie à cette construction le plan de la campagne, et surtout de celle qui le conduirait à Philadelphie; et l'on peut croire, en l'entendant dire qu'il désire la paix, que sa raison a un grand empire sur ses passions, ou qu'il se trompe lui-même.

Madame Simcoë, femme de trente-six ans, est timide, a de l'esprit, est obligeante et bonne, parle peu, est occupée de ses devoirs de mère et de femme, qu'elle pousse jusqu'à être le secrétaire de confiance de son mari; son talent pour le dessin qu'elle applique au tracé des cartes lui donne aussi le moyen de lui être très-utile.

La Rochefoucauld—Liancourt, *Voyage dans les États-Unis d'Amérique*. pp. 10 ss.



91. York Harbour, Upper Canada, July 21, 1796.

Water-colour on pencil; 3 x 4 1/2; 76 x 114.

Inscribed recto in ink, u.l., *H.M. Ship / Onondaga / off York harbour / July 21st/1796.*

Inventory Number: I-36. Negative Number: C-13927.

91. Le port de York, Haut-Canada, le 21 juillet 1796.

Aquarelle sur graphite, 3 x 4 1/2 po., 76 x 114 mm.

Inscription: Encre, au recto, h.g., *H.M. Ship / Onondaga / off York harbour / July 21st/1796.*

N^o d'inventaire: I-36.

N^o du négatif: C-13927.

Thur. [July] 21st—Took leave of Mrs. McGill and Miss Crookshank. I was so much out of spirits I was unable to dine with them. Mrs. McGill sent me some dinner, but I could not eat; cried all day. The Governor dined with Mr. McGill and at three o'clock we went on board the "Onondaga," under a salute from the vessels. Little wind, soon became calm.

Robertson, *The Diary of Mrs. John Graves Simcoe*, p. 336.

Captain Owen Stanley (1811-1850)

When the British Navy sent exploring expeditions into unexplored areas of the world, it became the practice to assure a graphic record of the expeditions by attaching either professional artists,¹ as in the case of Cook's voyages of discovery, or officers competent in the water-colour medium, as in the case of the Franklin Overland expeditions.² Owen Stanley was a competent topographer,³ but he was not the official graphic historian of the Back expedition of 1836. Rather Lieutenant William Smyth prepared the views for the *Narrative of An Expedition in H.M.S. Terror, Undertaken With A View To Geographical Discovery On The Arctic Shores In The Years 1836-37*,⁴ while Stanley prepared the chart. At some time, however, Stanley either took views himself or copied views from Smyth as the exhibited water-colour demonstrates, since the same view is published in the *Narrative*.⁵

The son of the Bishop of Norwich, Stanley entered the Royal Naval College at Portsmouth in 1824, becoming a surveyor in the Royal Navy. During his career he surveyed the Straits of Magellan, small areas of the Arctic with Back, the Torres Strait and the Louisiade Archipelago. In these latter two areas of service Stanley was the Captain of H.M.S. *Rattlesnake*. After the Arctic service, Stanley spent the balance of his active career in the East Indies and Australia, dying in 1850 in Australia while on active duty.⁶

Le capitaine Owen Stanley (1811-1850)

La Royal Navy prend peu à peu l'habitude de créer un dossier pictural des activités de ses expéditions dans les régions inexplorées du globe en affectant à l'équipe des explorateurs des artistes de métier¹, comme c'est le cas dans les voyages de Cook, ou encore des officiers rompus à l'aquarelle, suivant le mode établi pour les expéditions terrestres de Franklin². Owen Stanley est un topographe compétent³, mais il n'est pas officiellement chargé d'établir l'histoire graphique de l'expédition Back de 1836, car cette tâche incombe au lieutenant William Smyth, qui peint les vues destinées à illustrer le *Narrative of an Expedition in H.M.S. Terror, Undertaken With A View To Geographical Discovery On The Arctic Shores In The Years 1836-37*⁴. Stanley a pour tâche de dresser la carte des régions explorées pendant le voyage. Pourtant, l'officier fait lui-même des dessins ou copie des croquis de Smyth, comme en témoignent celle de ses aquarelles qui fait partie de l'exposition: on trouve une reproduction de la même scène dans le *Narrative*⁵.

Stanley est le fils de l'évêque de Norwich; il entre au Royal Naval College de Portsmouth en 1824 et devient ingénieur topographe dans la Royal Navy. Au cours de sa carrière, il établit la carte du détroit de Magellan; dans l'expédition de Back, il devient le topographe de certaines régions de l'Arctique. On lui doit en outre la carte du détroit de Torres et de la Louisiane. Dans ces deux derniers cas, Stanley est capitaine du H.M.S. *Rattlesnake*. Après son service dans l'Arctique, l'officier passe le reste de sa carrière aux Antilles et en Australie. Il est encore en mission lorsqu'il meurt en Australie en 1850⁶.

¹ Smith, "European Vision and the South Pacific."

² Lieutenant Robert Hood and Captain George Back were assigned specific duties relating to the graphic record of the expeditions.

³ Harper, "Early Painters," p. 296.

⁴ Back, "Narrative of an Expedition in H.M.S. Terror."

⁵ Facing p. 404.

⁶ Details of Naval service from the Navy Lists.

¹ Smith, «European Vision and the South Pacific».

² C'est ainsi que le lieutenant Robert Hood et le capitaine George Back se sont vu confier des missions précises, afin d'établir le dossier pictural des expéditions.

³ Harper, «Early Painters,» p. 296.

⁴ Back, «Narrative of an Expedition in H.M.S. Terror».

⁵ En regard de la p. 404.

⁶ Les renseignements sur la carrière navale de l'artiste sont tirés des annuaires de la Royal Navy.



92. H.M.S. Terror at Sunrise, July 14, 1837.

Water-colour on pencil; 4 3/8 x 6 3/8 : 111 x 162.

Inscribed on the page facing the water-colour in the Plymouth Album, in ink; *Sketch of the situation of H.M.S. Terror at Sunrise July 14 1837. A short time after this sketch was taken the men, (who from having been almost constantly working the ice saw for 18 hours) being nearly exhausted, were called on board to get some refreshment. They had scarcely left the ice five minutes when the ship suddenly righted, the ice on which the men had been working struck the ship's side with so much force that every one on the ice must have been crushed.*

Inventory Number: I-2. Negative Number: C-36110.

Provenance: J.R. Harper, Alexandria.

92. Le H.M.S. Terror à l'aube, le 14 juillet 1837.

Aquarelle sur graphite, 4 3/8 x 6 3/8 po., 111 x 162 mm.

Inscription: Encre, en regard de l'aquarelle dans l'album de Plymouth, *Sketch of the situation of H.M.S. Terror at Sunrise July 14 1837. A short time after this sketch was taken the men, (who from having been almost constantly working the ice saw for 18 hours) being nearly exhausted, were called on board to get some refreshment. They had scarcely left the ice five minutes when the ship suddenly righted, the ice on which the men had been working struck the ship's side with so much force that every one on the ice must have been crushed.*

N° d'inventaire: I-2. N° du négatif: C-36110.

Provenance: J.R. Harper, Alexandria.

July 13th. Though there was ice in every direction, we continued to drift about a quarter of a mile an hour. Some small calves found their way from beneath our clog, and it was with great satisfaction that we contemplated the increased breadth of the saw line—a satisfaction not lessened by the discovery that the ship had settled more down, her draught now being abaft thirteen feet eight inches, and forward twelve feet eight. Neither, with the incessant working of one pump, had the water accumulated in the well beyond eleven inches. At 9^h A.M. there was a moderate breeze from the westward with a thin mist, and, to our unaccustomed eyes a sight almost marvellous, a gentle swell on an apparently unbroken surface. It was thought the agitation, slight as it was, might crack or break the ice alongside; but as it proved otherwise, two warps fixed to ice anchors, and leading to either extremity of the ship, were firmly attached at a favourable angle for separating and entirely disuniting the entire mass; however, while we were in the act of heaving a powerful strain on the warps, it suddenly split diagonally from a hummocky point about fifteen paces from the starboard bow, along its outer edge, to somewhere near the after part of the main chains. The detached portion, on which were two men, (a third being in the dingy, close to them), was instantaneously

splintered into three pieces, two of which, singularly enough, were separately occupied by the persons just mentioned, who, standing steadily on the whirling and heaving ice, thus violently discarded, gave a hearty cheer, while their companion, having lost his balance from the sudden jerking of the dingy, lay stretched at full length, and grasping the gunwhale on each side. The cheering however was turned to astonishment, as they watched the ship slowly rising and heeling over to port. We on board had been surprised that no counter action occurred, and were beginning to wonder that the vessel did not recover her equilibrium, but were now startled by the conviction that she was gradually going over; and the great inclination rendering it impossible to stand on deck, every one clung on to windward as he best could. Then it was we beheld the strange and appalling spectacle of what may be fitly termed a submerged berg, fixed low down with one end to the ship's side, while the other, with the purchase of a long lever, advantageously placed at a right angle with the keel, was slowly rising towards the surface. Meanwhile, those who

happened to be below, finding every thing falling, rushed or clambered on deck, where they saw the ship on her beam-ends, with the lee boats touching the water, and felt that a few moments only trembled between them and eternity. Yet in that awful crisis there was no confusion; the sails were clewed up and lowered; fresh men from former crews were stationed in the boats, which again were rather unhooked than lowered; the barge was hoisted out; and with a promptitude and presence of mind which I shall ever remember with admiration, the whole five were provisioned and filled with arms, ammunition, and clothing, and veered astern clear of danger. The pumps were never quitted, and though expecting that the ship might capsize, yet the question of "Does the leak gain on us?" was asked, and when answered in the negative, there was still a manifestation of hope. Our fate, however, yet hung in suspense, for not in the smallest degree did the ship right; happily for us there was a dead calm, which permitted us to examine the berg.

Back, *Narrative Of An Expedition In H.M.S. Terror*, p. 399 ff.

Frederick Horsman Varley (1881-1969)

This prominent member of the Group of Seven¹ accompanied the Eastern Arctic Patrol vessel *Nascopie* as a supernumerary passenger and executed a series of water-colours of the areas visited on the 1938 government supply run. Several of these water-colours are in the Public Archives of Canada as a pictorial record of the Arctic topography and Eskimo population.² Varley, born in Sheffield, England and trained at the Sheffield School of Art and at the Antwerp Academy, began his career as an illustrator in London in the first decade of the twentieth century. In 1912 the young artist came to Canada, settling in Toronto and working for the commercial art firm Grip Limited (1912) and later Rous and Mann until 1917. In the meantime he had made associations with A. Lismer and A.Y. Jackson, and began to move in the circles of the then unformulated Group of Seven. After painting for the Canadian War Memorials in France (1918), he returned to Canada to become one of the original members of the Group in 1920. The balance of his career included associate membership in the R.C.A. (1922) from which he resigned in 1941, teaching at the Ontario College of Art (1925-1926), the Vancouver School of Art (1926-1933), founding the British Columbia College of Art (1933), teaching at the Ottawa Art Association (1936-1940) and being a founding member of the Canadian Group of Painters in 1933. Short periods of residence in Ottawa and Montreal were followed by a return to Toronto in 1945 in the general area of which he remained for the balance of his life. Well known for his landscapes in the Group manner, he is perhaps better known as a portrait painter.

Frederick Horsman Varley (1881-1969)

Membre éminent du Groupe des Sept¹, Varley est un passager supplémentaire du *Nascopie*, vaisseau de la patrouille de l'Arctique oriental, lors de l'expédition de ravitaillement des postes du gouvernement de 1938. L'artiste en ramène une série d'aquarelles. Plusieurs de ces œuvres font maintenant partie de la collection des Archives publiques du Canada et constituent un dossier pictural de la topographie de l'Arctique et de sa population esquimaude².

Varley naît à Sheffield, en Grande-Bretagne. Il étudie à la Sheffield School of Art et à l'Académie d'Anvers, puis entreprend une carrière d'illustrateur dans le Londres de la première décennie du XX^e siècle. Le jeune peintre vient au Canada en 1912; il s'établit à Toronto et travaille chez Grip Limited, une société d'art graphique qu'il quitte pour aller chez Rous and Mann, où il reste jusqu'en 1917. Entre-temps, Varley s'est lié avec Arthur Lismer et A.Y. Jackson: il commence à graviter dans l'entourage des peintres du futur Groupe des Sept. En 1918, il est artiste de guerre en France et revient au Canada pour devenir en 1920 l'un des membres fondateurs du Groupe des Sept. Par la suite, il est membre associé de la Société Royale canadienne des Arts (1922), qu'il quitte en 1941. Il enseigne à l'Ontario College of Art de 1925 à 1926 et à la Vancouver School of Art de 1926 à 1933; il fonde alors le British Columbia College of Art. En cette même année 1933, il est membre fondateur du Canadian Group of Painters; il enseigne par la suite à l'Ottawa Art Association de 1936 à 1940. Il habite pendant un certain temps à Ottawa puis à Montréal; en 1945, il revient à Toronto et habite dans la région jusqu'à sa mort. Varley est renommé pour ses paysages à la manière du Groupe des Sept, mais c'est à ses portraits qu'il doit la célébrité.

¹ The most recent considerations of Varley's career appear in Reid, "The Group of Seven" and Mellen, "The Group of Seven." See also the National Gallery of Canada, "Catalogue of Paintings and Sculpture, Vol. III: Canadian School."

² A large number of Varley's drawings from this trip were published in E. Carpenter, F. Varley and R. Flaherty, "Eskimo."

¹ Reid, «Le Groupe des Sept» et Mellen, «The Group of Seven,» sont les sources de renseignements les plus récentes sur la carrière de Varley. Voir également Hubbard, «Catalogue of Paintings and Sculpture, Vol. III: Canadian School,» Galerie nationale du Canada.

² On a publié un grand nombre des dessins que Varley a faits durant le voyage dans Carpenter, E., Varley, F., et Flaherty, R., «Eskimo.»

93. **Pangnirtung, North West Territories, 1938.**

Water-colour on charcoal; 8 7/8 x 12:
226 x 305

Signed recto in charcoal, l.l., VARLEY.

Inventory Number: I-4.

Negative Number: C-2655.

93. **Pangnirtung, Territoires du Nord-Ouest, 1938.**

Aquarelle sur fusain, 8 7/8 x 12 po.,
226 x 305 mm.

Signé au fusain, au recto, b.g., VARLEY.

N^o d'inventaire: I-4.

N^o du négatif: C-2655.



Those who had an opportunity of seeing Mr. Varley's rough paintings, sketches, etc., of the Eastern Arctic are loud in their praise for his interpretation of native life and Eastern Arctic conditions. I have no hesitation in recommending that Mr. Varley accompany the Eastern Arctic Patrol next year if the National Gallery want him to do so. There is plenty of work for an artist to do and even two years is little enough time to do it in. Mr. A. Y. Jackson had two trips on the "Beothic" and expressed a desire to make another voyage.

D. L. McKeand to Mr. R. A. Gibson, Department of Mines and Resources, 30th October 1938, RG 22, A1, vol. 73, file 201-1, *Eastern Arctic Patrol*, vol. 13. (P.A.C.)

Although I gathered invaluable material last year, I feel the trip was an introduction to bigger work, other than swift impressions, and in conversation with Mr. McCurry

and Major D. McKeand I have suggested a large mural decoration symbolical of the character of the N. W. Territories with their trading posts and Esquimaux life, as one of a series of murals (possibly for the Senate Chamber, as an ideal place for these symbols) dealing with commerce in the Provinces from Nova Scotia to British Columbia.

Also, it has been suggested on several occasions that my sketches should be acquired for the Archives. All of them may not be of sufficient value; but Dr. Nichols the physiographer in the party last year showed a lively interest in my landscape drawings and made them doubly interesting to me by explaining — as a physiographer — how accurately I had rendered the geological structure of the country.

F. H. Varley to Dr. Charles Camsell, Deputy Minister of Mines and Resources, May 4, 1939. RG 22, A1, vol. 74, file 201-1, *Eastern Arctic Patrol*, vol. 14. (P.A.C.)

Sir Henry James Warre (1819-1898)

Of the military officers who served in British North America, Warre's career is the best documented.¹ He also covered more territory during his tour of duty than most officers because as A.D.C. to his uncle, Sir Richard Downes Jackson, Commander of the Forces in British North America, the young officer was in a privileged position.

At thirteen years of age Warre entered Sandhurst, serving first upon graduation with the 54th West Norfolk Regiment in 1837. However, in this same year he took six months leave to study French and the pictures in the Louvre. He accompanied his uncle to Canada in 1839 and spent until 1846 at headquarters travelling on the North American continent. While in Canada he transferred to the 14th Buckinghamshire Regiment. Upon his return to England he served in various regiments progressing steadily through the ranks. He served overseas in the Crimea, India, New Zealand, Ireland and finally in 1878, in Bombay, India again. Out of active service Warre made a world trip in 1881, visited Norway in 1885, and retired the same year he was knighted in 1886.

Warre's Canadian tour of duty included several inspection trips of the garrisons in British North America in the company of his uncle and most important, a reconnaissance trip to the Oregon Territory in 1845-1846 with Lieutenant M. Vavasour to determine the defence potential of the Hudson's Bay Company posts and the defensive position of the Oregon Territory in the light of President Polk's cry "Fifty-four forty or fight" and Sir George Simpson's request for aid. The British, as it turned out, did not press the issue and neither did the Americans and a compromise was worked out without reference to the Warre and Vavasour report. It was not a loss to Warre who published a volume of lithographs and text, *Sketches in North America and the Oregon Territory* (London, 1848).

Sir Henry James Warre (1819-1898)

La carrière de Warre est sans doute la mieux connue¹ de celle de tous les officiers qui ont servi en Amérique du Nord britannique. En outre, il voyage sans doute beaucoup plus que ses frères d'armes pendant son affectation au Canada, en raison de ses fonctions d'aide de camp de son oncle, sir Richard Downes Jackson, commandant en chef des Forces armées de l'Amérique du Nord britannique.

Warre entre à Sandhurst à l'âge de 13 ans; il est d'abord affecté au 54th West Norfolk Regiment, en 1837; dès cette année-là, toutefois, il obtient un congé de six mois pour apprendre le français et étudier les tableaux du Louvre. En 1839, il suit son oncle au Canada, où il réside jusqu'en 1846, quittant le quartier général pour de longs voyages en terre nord-américaine. C'est pendant son séjour au Canada que le jeune homme passe au 14th Buckinghamshire Regiment. De retour en Angleterre, il change plusieurs fois d'unité et gagne ses galons. Il connaît plusieurs affectations outre-mer, en Crimée, en Inde, en Nouvelle-Zélande, en Irlande et enfin de nouveau en Inde, à Bombay, en 1878. Warre sort des cadres d'active et fait ensuite le tour du monde en 1881; en 1885, il se rend en Norvège puis y prend sa retraite; il est anobli l'année suivante. Au cours de sa période de service au Canada, Warre accompagne son oncle dans plusieurs tournées d'inspection des garnisons; de plus, il fait un important voyage de deux ans en Oregon (1845-1846) avec le lieutenant M. Vavasour pour évaluer les possibilités de défense des factoreries de la Compagnie de la baie d'Hudson ainsi que la position défensive du territoire de l'Oregon face au «54° 40' ou la guerre» du président Polk et à l'appel au secours de sir Georges Simpson. En fait, les Britanniques n'insistent pas, les Américains non plus; on trouve un compromis sans tenir compte du rapport de Warre et de Vavasour. Pourtant, l'artiste n'y perd rien, car il publie un livre illustré de lithographies tirées de ses dessins et intitulé *Sketches in North America and the Oregon Territory* (Londres, 1848).

¹ Warre Papers, MG 24, F71 (P.A.C.) Biographical details are in the preface of a typescript account which summarizes in a more readable fashion the contents of the manuscript journals: the typescript was prepared by a descendant, but has not been published.

¹ Documents Warre, MG 24, F71 (A.P.C.). Les renseignements d'ordre biographique sont tirés de la préface d'une relation dactylographiée qui consiste en un résumé du contenu des carnets manuscrits et qui est plus facile à lire que ceux-ci; ce document dactylographié encore inédit est l'œuvre d'un descendant de l'artiste.



94. Peter Skene Ogden of the Hudson's Bay Company, and Unidentified Portrait.

Pencil drawing; 4 3/8 x 7 1/4: 111 x 184.

Inscribed recto, in pencil, *Ogden and Bowman*.

Inventory Number: I-26. Negative Number: C-27147.

Provenance: Michael Warre, London, England.

94. Peter Skene Ogden, de la Compagnie de la baie d'Hudson et un portrait anonyme.

Graphite, 4 3/8 x 7 1/4 po., 111 x 184 mm.

Inscription: Graphite, au recto, *Ogden et Bowman*.

N^o d'inventaire: I-26. N^o du négatif: C-27147.

Provenance: Michael Warre, Londres, Angleterre.

Every arrangement having been completed by the 16th of June, Lieut. V — — and myself, accompanied by Mr. Ogden, a chief trader in the Company, Mr. Lane, a clerk, and twelve men, selected from the hardy class of half breeds and Canadians, commenced our arduous journey on horseback, nor did we reach fort Colville, on the Columbia river, a distance of nearly 1600 miles, till the 12th of August. . . .

Our luggage and provisions were conveyed nearly the whole distance on horseback, and . . . we were constantly surrounded by savage Indians, who own no submission, save to the superior strength or prowess of the party they encounter. Our daily journeys commenced with the early morn—a compass our only guide! and ended where a sufficient supply of wood and water could be obtained to prepare our frugal meal—a tent our only covering!!

Warre, *Sketches in North America and the Oregon Territory*. p. 4.

95. **Ascending the Rocky Mountains, 1846.**

Water-colour on pencil; 10 x 6 7/8: 254 x 174.

Inscribed on mount in ink, *Ascending the Rocky Mountains on return to Canada.*

Inventory Number: I-61. Negative Number: C-27586.

Provenance: Michael Warre, London, England.

95. **L'ascension des Rocheuses, 1846.**

Aquarelle sur graphite, 10 x 6 7/8 po., 254 x 174 mm.

Inscription: Encre, sur le faux cadre, *Ascending the Rocky Mountains on return to Canada.*

N° d'inventaire: I-61. N° du négatif: C-27586.

Provenance: Michael Warre, Londres, Angleterre.

Our pedestrian labors now commenced. For three days we continued the ascent of the valley of the Canoe river, wading twenty times in the course of each day through this mountain torrent, landing on the snow, which covered the whole country, and over the half thawed surface of which, we dragged the heavy lumbering, but well adapted, shoe, that prevented our being submerged at every step; at night we formed our couch on the snow, without an opportunity being afforded to us of drying our saturated garments, or being able to pitch our tent to guard against the cold. On the fourth day we ascended the "Grand Cote" to the height of land on which are situated two small lakes, from whence flow two rivers, the waters of which fall into different oceans—the Columbia into the Pacific, and the Athabasca into the Frozen ocean. The fatigue of mounting nearly 5000 feet on the soft snow, which sank, even with the snow shoes, nearly to the knees at every step, can hardly be conceived. We were obliged to follow one another in file, and relieve the leading file every ten minutes, by which means the road was formed for the carriers, whose endurance, under their heavy burdens, was wonderful.

We were now in the very heart of the mountains, which rose several thousand feet on every side of us.



"Avalanches" of snow and rock were detached under the influence of the mid-day sun, and rolled across our path into the valley beneath, threatening to engulf us in their overwhelming course.

Warre, *Sketches in North America and the Oregon Territory.* p. 4.



96. Buffalo Hunting on the Prairie, 1846.

Pencil and water-colour heightened with white on gray paper; 7 x 11 1/2: 178 x 292.

Inscribed recto on mount, i.e., *Buffalo Hunting on the W. Prairie.*

Inventory Number: I-4.

Negative Number: C-1624.

96. Chasse au bison sur les plaines, 1846.

Graphite et aquarelle rehaussés de blanc sur papier gris, 7 x 11 1/2 po., 178 x 292 mm.

Inscription: Sur le faux cadre, au recto, b.g., *Buffalo Hunting on the W. Prairie.*

N^o d'inventaire: I-4.

N^o du négatif: C-1624.

The excitement attendant upon hunting the buffalo must be enjoyed to be appreciated. Over hill and dale you follow on horseback, at full speed, these enormous unwieldy looking animals, and fire only when sufficiently near to be certain of your mark.

Bears, wolves, foxes, and various kinds of carnivorous animals, accompany the herds of buffalo, living upon their carcasses, when the ball of the hunter or other accident destroys these monsters of the prairies; while numbers of eagles, vultures and buzzards, float through the atmosphere, ready to assist at the demolition of the carcase.

Warre, *Sketches in North America and the Oregon Territory*, p. 2.

John Webber (1752-1793)¹

The son of a Swiss sculptor from Berne who immigrated to London, John Webber was trained by John Louis Alberli in Switzerland and J.G. Wille in Paris. He also attended the Royal Academy classes. As a result of this training he developed into a fine topographer, which when noticed in the Royal Academy exhibition in 1776 by Dr. Solander won for him the Admiralty appointment to accompany Captain James Cook on his fateful third voyage (1776-1780).² On his return from the voyage, Webber supervised the engraving of the views for the plates in the publication (1791) of the last Cook voyage. In association with Mrs. Maria Catharina Prestel, Webber published a series of aquatints in 1787. Further series were published from 1788 to 1792 and still other sets were published posthumously by Boydell and Co. in 1808 and 1820-21. Webber exhibited in the Royal Academy exhibitions regularly from 1776 to 1792, resulting in an associate membership in 1785 and a full membership in 1790. The pictures exhibited in 1784, 1785, 1786 and 1789 were based on subject material gained while on the north-west coast of the North American continent.

John Webber (1752-1793)¹

John Webber est le fils d'un sculpteur suisse de Berne établi à Londres. Il étudie en Suisse avec Jean-Louis Alberli et, à Paris, avec J.G. Wille, puis suit les cours de la Royal Academy. Cette formation lui permet de devenir excellent topographe; en 1776, à l'exposition de la Royal Academy, Solander remarque le jeune artiste: l'Amirauté choisit Webber pour accompagner le capitaine James Cook lors du troisième (et dernier) voyage de l'explorateur (1776-1780)². Après son retour, Webber dirige les graveurs qui préparent ses dessins afin d'en faire des illustrations destinées au récit du dernier voyage de Cook. L'ouvrage est publié en 1791. L'artiste a déjà travaillé en collaboration avec M^{me} Maria Catharina Prestel pour publier en 1787 une série d'aquatintes; il en publie d'autres de 1788 à 1792 et la société Boydell and Co. fait paraître deux ensembles après sa mort, en 1808 et en 1820-1821. Webber expose régulièrement à la Royal Academy de 1776 à 1792; membre associé de cette assemblée en 1785, il en devient membre à part entière en 1790. Les tableaux qu'il expose en 1784, en 1785, en 1786 et en 1789 s'inspirent de ses souvenirs de la côte nord-ouest de l'Amérique du Nord.

¹ There is some dispute about the birth and death dates for Webber; the various possibilities are noted in Murray-Oliver, "The Turnbull Library Record", Vol. 2 (n.s.), No. 2, p. 74.

² For a consideration of Webber in the context of the 18th and 19th century quest for scientific knowledge see Smith, B., "European Vision and the South Pacific, 1768-1850: A Study in the History of Art and Ideas", Oxford, 1960.

¹ On discute encore des dates de la naissance et de la mort de Webber; Murray-Oliver, «The Turnbull Library Record», vol. II (n.s.), n° 2, p. 74, énumère les différentes possibilités.

² Pour une étude de la carrière de Webber dans le contexte de la recherche scientifique des XVIII^e et XIX^e siècles, voir Smith, B., «European Vision and the South Pacific, 1768-1850: A Study in the History of Art and Ideas», Oxford, 1960.



97. Natives Outside a Communal House, Nootka, April, 1778.

Monochrome wash and pencil; 7 1/2 x 5 7/8: 190 x 149.
Inventory Number: I-13. Negative Number: C-2822.

97. Indien à l'extérieur d'une loge communale à Nootka, avril 1778.

Lavis monochrome et graphite, 7 1/2 x 5 7/8 po.,
190 x 149 mm.

N° d'inventaire: I-13.

N° du négatif: C-2822.

Whereas we [the Admiralty] have engaged Mr. John Webber Draughtsman and Landskip Painter to proceed in His Majesty's Sloop under your [Cook's] Command on her present intended Voyage, in order to make Drawings and Paintings of such places in the Countries you may touch at in the course of the said Voyage as



98. Interior of Communal House with Women Weaving, Nootka, April, 1778.

Monochrome wash and pencil drawing; 7 1/2 x 5 3/4:
190 x 146

Inventory Number: I-12.

Negative Number: C-2821.

98. Tisserandes à l'intérieur d'une loge communale, à Nootka, avril 1778.

Lavis monochrome et graphite, 7 1/2 x 5 3/4 po.,
190 x 146 mm.

N° d'inventaire: I-12.

N° du négatif: C-2821.

may be proper to give a more perfect Idea thereof than can be formed by written descriptions only; You are hereby required and directed to receive the said Mr John Webber on board giving him all proper assistance, Victualling him as the Sloop's company, and taking care

Victualling him as the Sloop's company, and taking care that he does diligently employ himself in making Drawings or Paintings of such places as you may touch at, that may be worthy of notice, in the course of your Voyage, as also of such other objects and things as may fall within the compass of His abilities. —

Quoted in Beaglehole, *The Voyage of the Resolution and the Discovery 1776-1780*. p. 1507.

During the time I was at this village M^r Webber who was with me [Cook], made drawings of everything that was curious both within and without doors; I had also an opportunity to inspect more narrowly into their houses, household affairs, etc. . . .

Quoted in Beaglehole, *The Voyage of the Resolution and the Discovery 1776-1780*. p. 306.

As the food of these people seems to consist chiefly of fish and other Sea animals, their houses or dwellings are situated close to the shore. They consist in a long range of buildings, some of which are one hundred and fifty feet in length, twenty four or thirty broad and seven or eight high from the floor to the roof, which in them all is flat and covered with loose boards. The Walls, or sides and ends, are also built up of boards and the framing consi(s)ts of large trees or logs. They first fix firm in the ground three rows of large posts, on these are fixed longitudinally, large trees the whole length of the building, across these they lay the boards that serve for the covering, and those of the sides are fastened to the posts. Many of these boards are thirty feet in length and from three to five broad, and are raised on the side of a bank, these have a flooring consisting of logs supported by post(s) fixed in the ground; before these houses they make a platform about four feet broad, and on a level with the floor, or rather the floor is continued four feet without the fro(n)t wall of the house and so allows of a passage along the front of the building: They ascend to this passage by steps, not unlike some at our landing places in the River Thames. The entrance to their houses is generally on that side next the Sea by a narrow passage of a length equal to half the breadth of the

house, and then you turn to the right and left into the apartments. In the broad houses the apartments are on each side with a passage in the middle between them; but if the building is narrow the apartments are on one side and the passage on the other. Every range of buildings is generally divided into a number of rooms, each seldom containing more than two lengths of apartments, so that each apartment which is about twelve feet broad and sixteen or eighteen long and seem to be the property of one family, has two close or b(o)arded sides, that is one side and one end, where they place their wooden boxes containing their skins and other effects; here also they place their bales of dried fish and whatever else they have to stow out of the way, as being the dryest part of the house. The fire place is in the middle of the apartment, and round it, but more especially on the two enclosed sides, the floor is raised about six inches or more and covered with mats; in some apartments there is a double rising one behind the other. These risings, or benches serves for both seats and bed places. Some houses have pretty large round holes in front that serve both as windows and to look out at, but in general the light is intromitted from above, that is through the roof, and here the smoke finds vent. But all the houses that I saw are so open that the one cannot be confined in nor the other out, when they want light in any particular part of the house they remove one of the boards of the roof, which as I have before observed are laid on loose, and in such a manner that great part of the rain that falls on the roof must in one place or another find its way into the house. In short the roof is so inartificially done, that one cannot look upon their houses to be anything more than temporary habitations for the summer season when the fishery calls them down to the Sea coast, And it is very probable they are only such, and that they have others farther inland which they retire to in the winter, that may be better situated for the conveniency of hunting land animals. Their Household furniture consi(s)ts in a few wooden boxes of different sizes, some wooden vessels for their Victuals and a few Mats, bags & c^a.

Quoted in Beaglehole, *The Voyage of the Resolution and the Discovery 1776-1780*. p. 317 f.

ANONYMOUS

99. Decoration of The Commons Chamber, Parliament Buildings, Ottawa, ca. 1918.

Water-colour and pen and ink on pencil; 25 3/8 x 19 3/4: 645 x 502.

Lettered recto in ink, l.c., *Decoration of Commons Chamber / in houses of Parliament at Ottawa / Dominion of Canada / John Pearson Architect / Mack Jenny and Tyler Decorators.*

Inventory Number: I-1. Negative Number: C-36695.
Provenance: Sotheby and Co. (Canada) Ltd.

ANONYME

99. Croquis pour servir à l'ameublement de la Chambre des communes à Ottawa, v. 1918.

Aquarelle, plume et encre sur graphite, 25 3/8 x 19 3/4 po., 645 x 502 mm.

Inscription: Encre, au recto, b.c., *Decoration of Commons Chamber / in houses of Parliament at Ottawa / Dominion of Canada / John Pearson Architect / Mack Jenny and Tyler Decorators.*

N^o d'inventaire: I-1. N^o du négatif: C-36695.
Provenance: Sotheby and Co. (Canada) Ltd.



PARLIAMENT RETURNS TO ITS "HOUSE ON THE HILL"

SESSION OPENS IN THE NEW BUILDING WITH PRE-WAR CEREMONIAL AND SOCIAL DISPLAY.

Unusual Public Interest in the Historic Event.
Crowded Galleries and Chambers
Impressed by Immensity and Beauty
of the Dominion's Legislative Center.

VICE-REGAL RECEPTION.

Great Assembly Paid Personal Respects
to Governor-General
After Ceremony.

Like the return of spring after the blasts of winter, the opening of parliament today, in the grandiose character of its social display, was a reversion to all the traditional customs and sumptuous ceremonial of the days before the war and before the fire.

Five years have elapsed since Ottawa saw the like of today's impressive formality, attended by such an outpouring of distinguished people and such a wealth of feminine and official finery. The opening always was a grand and glorious ceremony for those who like a dazzling display and while ungovernable circumstances have long prevented it, today's seemed to have a cumulative effect to make up for what was lost in the past few years of stress.

It was largely because of the new building which lends itself to such a function even though the chamber was incomplete almost to the eleventh hour. Fine weather beamed down on the occasion and with every nook and corner filled with a country-wide assembly, those in charge as early as Monday, had to close down on the application for tickets.

The extraordinary interest displayed was due to a desire to see the new and enduring monument that has been reared as Canada's great hall of federal legislation

and not less because things are in some respects back to normal and war restraints on conventions over.

The New Commons Chamber.

The sight was very impressive. The new chamber is an immense affair, with great supporting columns of artistic stone, solid oak desks and fittings, delicately carved in ornate designs, spacious galleries similarly fitted, and an enormous high ceiling gleaming with the effect of myriad lights.

Ottawa Evening Citizen. February 26, 1920.

Bibliography

Reference and General Works

- Barbeau, M. *Henri Julien*. Ryerson Press, Toronto: 1941.
- Bénézit, E. *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*. Librairie Grund, France: 1950.
- Binyon, L. *English Water-colours*. Adam & Charles Black, London: 1933.
- Boase, T.S.R. *English Art 1800-1870*. Oxford University Press, Oxford: 1959.
- Bruchési, J. *Evocations*. Les Éditions Lumen, Montreal: 1947.
- Carpenter, E., Varley, F., and Flaherty R. *Eskimo*. University of Toronto Press, Toronto: 1959.
- Dictionary of National Biography*. Oxford University Press, Oxford: 1963-64.
- Dufferin and Ava, Marchioness of. *My Canadian Journal*. (ed. G.C. Walker), Longmans Canada Ltd., Toronto: 1969.
- Fenwick, K.M. and Stacey, C.P. "Thomas Davies: Soldier and Painter of Eighteenth Century Canada", *Canadian Art*. Vol. XIII, 1956.
- The Gentleman's Magazine*. London: 1731-1907.
- Graves, A. *The Royal Academy of Arts*. Henry Graves and Co. Ltd., and George Bell and Sons, London: 1905.
- Groce, G.C. and Wallace, D.H. *The New York Historical Society's Dictionary of Artists in America 1564-1860*. Oxford University Press, London: 1957.
- Hardie, M. *Water-colour Painting in Britain*. B.T. Batsford Ltd., London: 1967.
- Harper, J.R. *Early Painters and Engravers*. University of Toronto Press, Toronto: 1970.
- . "Ontario Painters, 1846-1867", *National Gallery Bulletin: No. 1*, May 1963.
- Heriot, J.C.A. "George Heriot, Author-Artist", *Americana*. Vol. 5, 1910.
- Jackson, M. *The Pictorial Press, Its Origins and Progress*. Hurst and Blackett, London: 1885.
- Joseph, A.M. *The Artist Was a Young Man*. Amon Carter Museum, Fort Worth: 1970.
- McMorine, Rev. A. "Early History of the Anglican Church in Kingston", *Papers of the Ontario Historical Society*. Vol. VIII, 1907.
- Mellen, P. *The Group of Seven*. McClelland and Stewart, Toronto: 1970.
- Morgan, H.J. *Bibliotheca Canadensis*. G.E. Desbarats, Ottawa: 1867.
- . *Types of Canadian Women*. William Briggs, Toronto: 1903.
- Murray-Oliver, A.A. St. C.M. "John Webber: And His Aquatints", *The Turnbull Library Record*. Vol. 2 (n.s.) No. 2.
- Ormond, R. "The Sketching Society at the Victoria and Albert Museum", *The Burlington Magazine*. Vol. CXIII, March, 1971.

Bibliographie

Ouvrages généraux

- Barbeau, M., *Henri Julien*, Toronto: Ryerson Press, 1941.
- Bénézit, E., *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, France: Librairie Grund, 1950.
- Binyon, L., *English Water-colours*, Londres: Adam & Charles Black, 1933.
- Boase, T.S.R., *English Art 1800-1870*, Oxford: Oxford University Press, 1959.
- Bruchési, J., *Evocations*, Montréal: Les Éditions Lumen, 1947.
- Carpenter, E., Varley, F., et Flaherty, R., *Eskimo*, Toronto: University of Toronto Press, 1959.
- Dictionary of National Biography*, Oxford: Oxford University Press, 1963-1964.
- Dufferin et Ava, la marquise de, *My Canadian Journal* (révisé par G.C. Walker), Toronto: Longmans Canada, Ltd., 1969.
- Fenwick, K.M., et Stacey, C.P., «Thomas Davies — Soldier and Painter of Eighteenth Century Canada», *Canadian Art*, vol. XIII, 1956.
- The Gentleman's Magazine*, Londres: 1731-1907.
- Graves, A., *The Royal Academy of Arts*, Londres: Henry Graves and Co. Ltd. et George Bell and Sons, 1905.
- Groce, G.C. et Wallace, D.H., *The New York Historical Society's Dictionary of Artists in America 1564-1860*, Londres: Oxford University Press, 1957.
- Hardie, M., *Water-colour Painting in Britain*, Londres: B.T. Batsford Ltd., 1967.
- Harper, J.R., *Early Painters and Engravers*, Toronto: University of Toronto Press, 1970.
- , «Ontario Painters, 1846-1867», *National Gallery Bulletin*, n° 1, mai 1963.
- Heriot, J.C.A., «George Heriot, Author-Artist», *Americana*, vol. V, 1910.
- Jackson, M., *The Pictorial Press, Its Origins and Progress*, Londres: Hurst and Blackett, 1885.
- Joseph, A.M., *The Artist Was a Young Man*, Fort Worth: Amon Carter Museum, 1970.
- McMorine, le révérend, A., «Early History of the Anglican Church in Kingston», *Papers of the Ontario Historical Society*, vol. VIII, 1907.
- Mellen, P., *The Group of Seven*, Toronto: McClelland and Stewart, 1970.
- Morgan, H.J., *Bibliotheca Canadensis*, Ottawa: G.E. Desbarats, 1867.
- , *Types of Canadian Women*, Toronto: William Briggs, 1903.
- Murray-Oliver, A.A. St. C.M., «John Webber: And His Aquatints», *The Turnbull Library Record*, vol. II (n.s.), n° 2.
- Ormond, R., «The Sketching Society at the Victoria and Albert Museum», *The Burlington Magazine*, vol. CXIII, mars 1971.

- Packe, A.H., "A Highland Sketchbook", *Country Life*. November, 1949.
- Pendergast, D.M. *Palenque: The Walker-Caddy Expedition to the Ancient Maya City 1839-40*. University of Oklahoma Press, Norman: 1967.
- Records of the Royal Military Academy, 1851*. Woolwich: 1851.
- Records of the Royal Military Academy, 1741-1892*. Woolwich: 1892.
- Report on the Exploration of the Country Between Lake Superior and the Red River Settlement*. John Lovell, Toronto: 1858.
- Rosenblum, R., *Transformations of Late Eighteenth Century Art*. Princeton University Press, Princeton: 1967.
- The Royal Engineers Journal*. Vol. 12, 1882.
- Smith, B., *European Vision and the South Pacific: A Study in the History of Art And Ideas*. Oxford University Press, Oxford: 1960.
- Snider, C.H.J. *Annals of the Royal Canadian Yacht Club*. Rous and Mann, Toronto: 1937-54.
- Spendlove, F. St. George, "The Canadian Water-colours of J.P. Cockburn", *Connoisseur*, CXXXIII, 1954.
- Stanley, G.F.G., "Invasion: 1838 (The Battle of the Windmill)", *Ontario History*. Vol. LIV, 1962.
- Stewart, C.H., *The Service of British Regiments in Canada and North America*. Department of National Defence, Ottawa: 1962.
- Taché, J.C. *Canada at the Universal Exhibition of 1855*. John Lovell, Toronto: 1856.
- Thieme, U. and F. Becker, *Allgemeines Lexikon Der Antike Bis Zur Gegenwart*. Verlag von Wilhelm Englemann, Leipzig: 1907.
- Wade, M.S., *The Overlanders of '62*. Archives of British Columbia, Victoria: 1931.
- Waterhouse, E., *Painting in Britain 1530-1790*. Penguin Books, Harmondsworth: 1953.

Catalogues

- Boston Museum of Fine Arts. *M. & M. Karolik Collection of American Water-colours and Drawings, 1800-1875*. Boston: 1962.
- National Gallery of Canada. *Catalogue of Paintings and Sculpture, Vol. III, Canadian School*. Ottawa: 1960.
- Reid, D., *The Group of Seven*. The National Gallery of Canada, Ottawa: 1970.
- Philadelphia Museum of Art, *Romantic Art in Britain*. Philadelphia: 1968.
- The Winnipeg Art Gallery. *150 Years of Art in Manitoba*. Winnipeg: 1970.
- Willistead Art Gallery of Windsor. *Wm. G.R. Hind (1833-88): A Confederation Painter*. Windsor: 1967.

Newspapers

- Canadian Illustrated News*. Montreal: 1869-1883.
- Dominion Illustrated*. Montreal: 1888-1895.

- Packe, A.H., «A Highland Sketchbook», *Country Life*, novembre 1949.
- Pendergast, D.M., *Palenque: The Walker-Caddy Expedition to the Ancient Maya City 1839-40*, Norman: University of Oklahoma Press, 1967.
- Records of the Royal Military Academy 1851*, Woolwich: 1851.
- Records of the Royal Military Academy, 1741-1892*, Woolwich: 1892.
- Report on the Exploration of the Country Between Lake Superior and the Red River Settlement*, Toronto: John Lovell, 1858.
- Rosenblum, R., *Transformations of Late Eighteenth Century Art*, Princeton: Princeton University Press, 1967.
- The Royal Engineers Journal*, vol. XII, 1882.
- Smith, B., *European Vision and the South Pacific, A Study in the History of Art and Ideas*, Oxford: Oxford University Press, 1960.
- Snider, C.H.J., *Annals of the Royal Canadian Yacht Club*, Toronto: Rous and Mann, 1937-1954.
- Spendlove, F. St. George, «The Canadian Water-colours of J.P. Cockburn», *Connoisseur*, CXXXIII, 1954.
- Stanley, G.F.G., «Invasion: 1838 (The Battle of the Windmill)», *Ontario History*, vol. LIV, 1962.
- Stewart, C.H., *The Service of British Regiments in Canada and North America*, Ottawa: Bibliothèque du ministère de la Défense nationale, 1962.
- Taché, J.-C., *Canada at the Universal Exhibition of 1855*, Toronto: John Lovell, 1856.
- Thieme, U., et Becker, F., *Allgemeines Lexikon Der Antike Bis Zur Gegenwart*, Leipzig: Verlag von Wilhelm Englemann, 1907.
- Wade, M.S., *The Overlanders of '62*, Victoria: Archives de la Colombie-Britannique, 1931.
- Waterhouse, E., *Painting in Britain 1530-1790*, Harmondsworth: Penguin Books, 1953.

Catalogues

- Boston Museum of Fine Arts. *M. & M. Karolik Collection of American Water-colours and Drawings, 1800-1875*, Boston: 1962.
- Galerie nationale du Canada. *Catalogue of Paintings and Sculpture, Vol. III: Canadian School*, Ottawa: 1960.
- Reid, D., *Le Groupe des Sept*, Ottawa: Galerie nationale du Canada, 1970.
- Philadelphia Museum of Art, *Romantic Art in Britain*, Philadelphia: 1968.
- Winnipeg Art Gallery, *150 Years of Art in Manitoba*, Winnipeg: 1970.
- Willistead Art Gallery of Windsor, *Wm. G.R. Hind (1833-88): A Confederation Painter*, Windsor: 1967.

Périodiques

- Canadian Illustrated News*. Montréal: 1869-1883.
- Dominion Illustrated*. Montréal: 1888-1895.

Evening Citizen. Ottawa: 1920.
Gazette. Montreal: 1842.
Globe. Toronto: 1870, 1914.
Graphic. London: 1881.
Illustrated London News. London: 1842.
Journal. Ottawa: 1931.
Mercury. Québec: 1831, 1833.
Star. Montreal: 1908.

Sources of Descriptive Texts

Alexander, Sir J.E. *L'Acadie or Seven Years' Exploration in British America*. 2 vols. Henry Colburn, London: 1849.
 Back, G. *Narrative of the Arctic Land Expedition*. John Murray, London: 1836.
 ———. *Narrative of an Expedition in H.M.S. Terror, Undertaken with a View to Geographical Discovery on the Arctic Shores in the Years 1836-37*. John Murray, London: 1838.
 Bayfield, H.W. *The St. Lawrence Pilot*. Darling & Son, London: 1894.
 Beaglehole, J.C. *The Voyage of the "Resolution" and "Discovery" 1776-1780*. 2 vols. University Press, Cambridge: 1967.
 Beaugrand, H. *De Montréal à Victoria par le Transcontinental Canadien*. Montreal: 1887.
 Bigsby, J.J. *By Shoe and Canoe*. 2 vols. Published privately, London: 1850.
 [Bishop, Isabella L.] *The Englishwoman in America*. John Murray, London: 1856.
 Bonnyycastle, Sir R.H. *Canada As It Was, Is, And May Be*. 2 vols. Colburn & Co., London: 1852.
 ———. *The Canadas in 1841*. 2 vols. Henry Colburn, London: 1841.
 Bouchette, J. *The British Dominions in North America*. 2 vols. Longman, Rees, Orme, Brown, Green & Longman, London: 1832.
 ———. *Description Topographique de la Province du Bas Canada avec des Remarques sur le Haut Canada*. W. Faden, London: 1815.
 Campbell, A. *The "Royal William"*. Morning Chronicle Office, Quebec: 1891.
 Campbell, P. *Travels in the Interior Inhabited Parts of North America*. Printed by the author, Edinburgh: 1793.
 Carlile, Lieut. and Lt.-Col. Martindale. *Recollections of Canada*. Chapman and Hall, London: 1873.
 Cochrane, Rev. W. (ed.). *The Canadian Album: Men of Canada or Success By Example*. Bradely, Garretson & Co., Brantford: 1893.
 [Cockburn, J.P.] *Quebec And Its Environs*. Thomas Cary & Co., Quebec: 1831.
 Coke, E.T. *A Subaltern's Furlough*. Saunders and Otley, London: 1833.
 Cozzens, F.S. *Acadie; or A Month With The Blue Noses*. Derby & Jackson, New York: 1859.

Evening Citizen. Ottawa: 1920.
Gazette. Montréal: 1842.
Globe. Toronto: 1870, 1914.
Graphic. Londres: 1881.
Illustrated London News. Londres: 1842.
Journal. Ottawa: 1931.
Mercury. Québec: 1831, 1833.
Star. Montréal: 1908.

Sources des textes d'accompagnement

Alexander, sir J.E., *L'Acadie or Seven Years' Exploration in British America*, Londres: Henry Colburn, 1849, (2 volumes).
 Back, G., *Narrative of the Arctic Land Expedition*, Londres: John Murray, 1836.
 ———, *Narrative of an Expedition in H.M.S. Terror, Undertaken With a View to Geographical Discovery on the Arctic Shores in the Years 1836-37*, Londres: John Murray, 1838.
 Bayfield, H.W., *The St. Lawrence Pilot*, Londres: Darling & Son, 1894.
 Beaglehole, J.C., *The Voyage of the 'Resolution' and 'Discovery' 1776-1780*, Cambridge: Cambridge University Press, 1967, (2 volumes).
 Beaugrand, H., *De Montréal à Victoria par le Transcontinental Canadien*. Montréal: 1887.
 Bigsby, J.J., *By Shoe and Canoe*, Londres: à compte d'auteur, 1850, (2 volumes).
 [Bishop, Isabella L.], *The Englishwoman in America*, Londres: John Murray, 1856.
 Bonnyycastle, sir R.H., *Canada As It Was, Is, And May Be*, Londres: Colburn & Co., 1852, (2 volumes).
 ———, *The Canadas in 1841*, Londres: Henry Colburn, 1841, (2 volumes).
 Bouchette, J., *The British Dominions in North America*, Londres: Longman, Rees, Orme, Brown, Green & Longman, 1832 (2 volumes).
 ———, *Description Topographique de la Province du Bas Canada avec des Remarques sur le Haut Canada*, Londres: W. Faden, 1815.
 Campbell, A., *The 'Royal William.'*, Québec: Morning Chronicle Office, 1891.
 Campbell, P., *Travels in the Interior Inhabited Parts of North America*, Édimbourg: à compte d'auteur, 1793.
 Carlile, le lieutenant, et Martindale, le lieutenant-colonel, *Recollections of Canada*, Londres: Chapman and Hall, 1873.
 Cochrane, le révérend W. (éd.), *The Canadian Album: Men of Canada or Success By Example*, Brantford: Bradely, Garretson & Co., 1893.
 [Cockburn, J.P.], *Quebec And Its Environs*, Québec: Thomas Cary & Co., 1831.
 Coke, E.T., *A Subaltern's Furlough*, Londres: Saunders and Otley, 1833.

- Department of Agriculture, *The Visit of the Tenant-Farmer Delegates to Canada in 1890*. McCorquodale & Co., London: 1891.
- Dufferin and Ava, Marchioness of. *My Canadian Journal*. D. Appleton and Company, New York: 1891.
- Fergusson, A. *Practical Notes Made During a Tour in Canada*. William Blackwood, Edinburgh: 1831.
- Franklin, J. *Narrative of a Journey to the Shores of the Polar Sea in the Years 1819, 20, 21, and 22*. John Murray, London: 1823.
- Goldie, J. *Diary of a Journey Through Upper Canada, 1819*. Privately published, 1967.
- Hadfield, J. *An Englishman in America 1785*. (ed.) D.S. Robertson, The Rose Co. Ltd., Toronto: 1933.
- Haliburton, T.C. *An Historical and Statistical Account of Nova-Scotia*. 2 vols. Joseph Howe, Halifax: 1829.
- Hardy, Lieut. C. *Sporting Adventures in the New World*. 2 vols. Hurst & Blackett, London: 1855.
- Harvey, D.C. *Holland's Description of Cape Breton Island*. Public Archives of Nova Scotia, Halifax: 1935.
- Heriot, G. *Travels Through The Canadas*. Richard Phillips, London: 1807.
- Hind, H.Y. *Explorations in the Interior of the Labrador Peninsula*. 2 vols. Longman, Green, Longman, Roberts & Green, London: 1863.
- Howison, J. *Sketches of Upper Canada*. Oliver & Boyd, Edinburgh: 1821.
- Johnson, J.K. (ed.). *The Canadian Directory of Parliament 1867-1967*. Queen's Printer, Ottawa: 1968.
- Journals and Appendices of the House of Assembly of Upper Canada*. (Sessions of 1830 and 1831-32.)
- Kingston, W.H.G. *Western Wanderings*. 2 vols. Chapman & Hall, London: 1856.
- Lambert, J. *Travels Through Canada and the United States*. L. Cradouc and W. Joy, London: 1814.
- Landon, F. "Social Conditions Among the Negroes in Upper Canada Before 1865", *Papers and Records of the Ontario Historical Society*. Vol. XXII, 1925.
- La Rochefoucauld-Liancourt, *Voyage dans les États-Unis d'Amérique fait en 1795, 1796 et 1797*. 2nd vol. Paris: 1799.
- Levinge, Capt. R.G.A. *Echoes from the Backwoods*. J. & D. A. Darling, London: 1849.
- _____. *Historical Records of the 43rd Regiment, Monmouthshire Light Infantry*. W. Clowes and Sons, London: 1868.
- Lyon, Capt. G.F. *The Private Journal*. John Murray, London: 1824.
- MacGregor, J. *Historical and Descriptive Sketches of the Maritime Colonies of British America*. Longman, Rees, Orme, and Green, London: 1828.
- Cozzens, F.S., *Acadie; or A Month With The Blue Noses*, New York: Derby & Jackson, 1859.
- Department of Agriculture, *The Visit of the Tenant-Farmer Delegates to Canada in 1890*, Londres: McCorquodale & Co., 1891.
- Dufferin et Ava, la marquise de, *My Canadian Journal*, New York: D. Appleton and Company, 1891.
- Fergusson, A., *Practical Notes Made During A Tour In Canada*, Édimbourg: William Blackwood, 1831.
- Franklin, J., *Narrative of a Journey to the Shores of the Polar Sea in the Years 1819, 20, 21 and 22*, Londres: John Murray, 1823.
- Goldie, J., *Diary of a Journey Through Upper Canada, 1819*, à compte d'auteur, 1967.
- Hadfield, J., *An Englishman in America 1785* (révisé par D.S. Robertson), Toronto: The Rose Co. Ltd., 1933.
- Haliburton, T.C., *An Historical and Statistical Account of Nova-Scotia*, Halifax: Joseph Howe, 1829, (2 volumes).
- Hardy, le lieutenant C., *Sporting Adventures in the New World*, Londres: Hurst and Blackett, 1855, (2 volumes).
- Harvey, D.C., *Holland's Description of Cape Breton Island*, Halifax: Archives publiques de la Nouvelle-Écosse, 1935.
- Heriot, G., *Travels Through The Canadas*, Londres: Richard Phillips, 1807.
- Hind, H.Y., *Explorations in the Interior of the Labrador Peninsula*, Londres: Longman, Green, Longman, Roberts & Green, 1863, (2 volumes).
- Howison, J., *Sketches of Upper Canada*, Édimbourg: Oliver & Boyd, 1821.
- Johnson, J.K., (éd.), *The Canadian Directory of Parliament 1867-1967*, Ottawa: Imprimeur de la Reine, 1968.
- Journals and Appendices of the House of Assembly of Upper Canada*. (Sessions de 1830 et 1831-32).
- Kingston, W.H.G., *Western Wanderings*, Londres: Chapman & Hall, 1856, (2 volumes).
- Lambert, J., *Travels Through Canada and the United States*, Londres: L. Cradouc and W. Joy, 1814.
- Landon, F., "Social Conditions Among the Negroes in Upper Canada Before 1865": *Papers and Records of the Ontario Historical Society*. Vol. XXII, 1925.
- La Rochefoucauld-Liancourt, *Voyage dans les États-Unis d'Amérique fait en 1795, 1796 et 1797*, Paris: 1799, (2ième volume).
- Levinge, le capitaine R.G.A., *Echoes from the Backwoods*, Londres: J. & D.A. Darling, 1849.
- _____. *Historical Records of the 43rd Regiment, Monmouthshire Light Infantry*, Londres: W. Clowes and Sons, 1868.
- Lyon, le capitaine G.F., *The Private Journal*, Londres: John Murray, 1824.
- MacGregor, J., *Historical and Descriptive Sketches of the Maritime Colonies of British America*, Londres: Longman, Rees, Orme, and Green, 1828.

Mathieson, A. *A Discourse Delivered on Board the Transport Ship Java off Quebec, on Sabbath, the 22nd October, 1843 to the First Battalion 71st Highland Infantry*. James Starke and Co., Montreal: 1843.

Mercer, A.C. *Journal of the Waterloo Campaign*. W. Blackwood and Sons, London: 1870.

Nares, Capt. G. *Arctic Expedition 1875-76*. Parliamentary Papers, London: 1877.

Paquin, Abbé Jacques. *La Rébellion de 1837 à Saint-Eustache, Québec*. Imprimerie A. Côté et Cie.: 1883

Parry, Capt. W.E. *Journal of a Second Voyage for the Discovery of a North-West Passage*. John Murray, London: 1824.

Québec. "Le Journal de M. de Bougainville", *Rapport de l'Archiviste de la province de Québec pour 1923-1924*. Ls-A. Proulx: 1924.

Québec. Ministère des Affaires Culturelles. "Quelques prêtres français en exil au Canada", *Rapport des Archives du Québec 1966* (Tome 44). 1967.

Robertson, J.R. (ed.). *The Diary of Mrs. John Graves Simcoe*. William Briggs, Toronto: 1911.

Roper, E. *By Track and Trail: A Journey Through Canada*. W.H. Allen and Co. Ltd., London: 1891.

St. John, M. *The Sea of Mountains*. 2 vols. Hurst & Blackett, London: 1877.

Spry, I.M. *The Papers of the Palliser Expedition 1857-1860*. The Champlain Society, Toronto: 1968.

Traill, C.P. *Canadian Wild Flowers*. John Lovell, Montreal: 1869.

_____. *Studies of Plant Life in Canada*. A.S. Woodburn, Ottawa: 1885.

Warre, H.J. *Sketches in North America and the Oregon Territory, 1848*. Dickenson and Co., London: 1848.

Weld, I. *Travels Through the States of North America and the Provinces of Upper and Lower Canada*. John Stockdale, London: 1799.

West, J. *The Substance of a Journal During a Residence at the Red River Colony*. L.B. Seeley and Son, London: 1824.

Mathieson, A., *A Discourse Delivered on Board the Transport Ship Java off Quebec, on Sabbath, the 22nd October, 1843 to the First Battalion 71st Highland Infantry*, Montréal: James Starke and Co., 1843.

Mercer, A.C., *Journal of the Waterloo Campaign*, Londres: W. Blackwood and Sons, 1870.

Nares, le capitaine G., *Arctic Expedition 1875-76*, Londres: Parliamentary Papers, 1877.

Paquin, Abbé Jacques., *La Rébellion de 1837 à Saint-Eustache, Québec*. Imprimerie Côté et Cie: 1883.

Parry, le capitaine W.E., *Journal of a Second Voyage for the Discovery of a North-West Passage*, Londres: John Murray, 1824.

Québec, «Le Journal de M. de Bougainville», *Rapport de l'Archiviste de la province de Québec pour 1923-1924*. Ls-A. Proulx: 1924.

Québec. Ministère des Affaires Culturelles, «Quelques prêtres français en exil au Canada». *Rapport des Archives du Québec 1966* (Tome 44). 1967.

Robertson, J.R. (éd.), *The Diary of Mrs. John Graves Simcoe*, Toronto: William Briggs, 1911.

Roper, E., *By Track and Trail, A Journey Through Canada*, Londres: W.H. Allen and Co., Ltd., 1891.

St. John, M., *The Sea of Mountains*, Londres: Hurst and Blackett, 1877, (2 volumes).

Spry, I.M., *The Papers of the Palliser Expedition 1857-1860*, Toronto: The Champlain Society, 1968.

Traill, C.P., *Canadian Wild Flowers*, Montréal: John Lovell, 1869.

_____, *Studies of Plant Life in Canada*, Ottawa: A.S. Woodburn, 1885.

Warre, H.J., *Sketches in North America and the Oregon Territory, 1848*, Londres: Dickenson and Co., 1848.

Weld, I., *Travels Through the States of North America and the Provinces of Upper and Lower Canada*, Londres: John Stockdale, 1799.

West, J., *The Substance of a Journal During a Residence at the Red River Colony*, Londres: L.B. Seeley and Son, 1824.



3 1761 11550703 0

